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our big hit
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THE ERA

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IN THE COUNTY COURT OF DURHAM
HOLDEN AT DARLINGTON.

KATHLEEN BANKART McCLYMONT v. HENRY HALL. Z 852

To HENRY HALL, late of 2, North Lodge Terrace, Darlington.

TAKE NOTICE that a petition was on the 3rd April, 1922, presented to this Court by the Plaintiff praying that the interest of you, Henry Hall, in the hereditaments 17, Park Street, Darlington, may be sold and the proceeds applied in paying what is due to the Plaintiff under the order of the Court of the 6th April, 1921. The petition will be heard at the County Court, Darlington, on Wednesday, the 17th May, 1922, at 11 a.m., on which day you are required to appear, and if you do not appear either in person or by your Solicitor at the time and place above mentioned, such order will be made and proceedings taken as the Judge may think just and expedient. The Court has ordered that the publication of a notice of the filing of such petition in "The Era" and "Darlington Times" newspapers, on 6th instant shall be deemed to be service of the Petition on you.

Dated the 3rd day of May, 1922.
HENRY ROBINSON, Registrar.

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Ring up 4546 and 4547 Regent.

NOTE.—Advertisements for insertion in the current issue are accepted up to first post Tuesday morning, or over the counter up to 11 a.m. Tuesday.

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WANTED, first-class Attractions only.
COUNTY THEATRE, BEDFORD,
June 19, 26, July 17, 31, Aug. 14, 28, Sept. 25, Oct. 16, 30, Nov. 6, 20, on.
GRAND THEATRE, LUTON,
May 29, June 5, 12, July 10, 24, Aug. 7, 21, Sept. 4, 18, Oct. 2, 9, 23, Nov. 13, on.
NEW THEATRE ROYAL, INVERNESS.
Sept. 4, 11, 18, Oct. 23, 30, Nov. 6, 20, on.
E. G FALCON, Fort Augustus, N.B

NEW THEATRE, WINDSOR.
Licensee and Manager, J. E. Bull.
WANTED, First-class Attraction, Oct. 2, on.

NEW THEATRE, OXFORD.
WANTED, First-class Attractions only. Bookings: D'Oyly Carte and Carl Rosa Opera Companies, Sir Martin-Harvey, Cyril Maude, "Quality Street," "The Faithful Heart," "The Sign on the Door," "My Nieces," Grand Guignol Plays, "Ambrose Applejohn's Adventure," &c.
Apply, S. C. DORRILL.

REPERTORY THEATRE, NOTTINGHAM.
Under Management Misses Viola and Ellen Compton.
Vacant dates: May 29, through releasing, July 10, 17, and 24.
WANTED, First-class Attractions. Not Musical Comedy.

COUNTY THEATRE, CHELMSFORD.
Capacity 650.
Fully booked Summer Season. Now booking August, onwards.
WANTED, first-class Attractions, 3 days preferred, or a complete change on Thursday. Well-known musical successes would run the entire week. Can influence three days in adjoining county. Once nightly, twice Saturday. Address, S. SLINGER, as above.

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WANTED, first-class Attractions, 3 nights each, for remaining season; vacant dates, June, July, Aug., Sept.; can offer other towns in the district in conjunction, if required. Apply, BARING BROS., Lansdown-chambers, Cheltenham.

WANTED, Brilliant Attractions for GRAND THEATRE, OLDHAM.
One of the Finest Theatres in England.
The Premier Theatre of Lancashire.
August and September Vacancies.
Wanted, a Twice-Nightly Pantomime.
Xmas Week, five nights and matinées.
State particulars and lowest certainty.
Address, ERNEST DOTTRIDGE, "Merivale," Clifton-drive, St. Anne's-on-Sea.

HARROGATE
GRAND
OPERA
HOUSE.
WANTED, First-class Companies, June 5 (Whit week), through obliging "Faithful Heart."
July 31 (six nights), through obliging "Rose of Araby."
Apply
WILLIAM PEACOCK.

PRINCESS PAVILION, FALMOUTH.
WANTED, First-class Attractions. Vacant July 10, 17, 24, 31, Aug. 10, 11, and 12, Aug. 17, 18, 19, Sept. 4, and 25. State lowest terms, sharing. MANAGER, St. George's Hall Falmouth.

PIER THEATRE, EASTBOURNE.
High-class Attractions only.
No Revues or Dramas.
WANTED, Companies, Whit Week, June 5, 26 July 3, 10, Oct. 2, onwards, with exceptions.
Bookings include Sir J. Martin Harvey, Violet Vanbrugh, Iris Hoey, Percy Hutchison, Viola Tree, &c., &c.
West-End Productions only.
Apply, H. OWEN TAYLOR, Pier, Eastbourne.

PAVILION, TORQUAY.
General Manager for the Corporation, Charles G. Price.
WANTED, Good Attractions for
May 29.
May 29.
Also
June 19.
June 19.
Good business certain if good show. Write, MANAGER.

THEATRE ROYAL, LINCOLN.
WANTED, First-class Attractions (Once Nightly preferred), Aug. 7, 14, Sept. 4, 11, 18, Nov. 27. Address, F. KING.

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BEN POPPLEWELL & SONS thank all friends for good wishes.

WANTED, June 5, onwards (with exceptions),
Musical Comedy-Revue
and
Leading Attractions.
Preferably new to Ayr.

PRINCE'S THEATRE, BLACKBURN.
WANTED, May 22 (through disappointment); also May 29, June 5. Wire for May 22.

WANTED, Musical Comedy or Revue, strong attraction, June 5. MANAGER, Alexandra Theatre, Pontefract.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING CIRCUIT.

WANTED, High-class Attractions. D.P. THEATRE, EASTBOURNE.
June 19.
GAIETY THEATRE, HASTINGS.
June 5, 12.
PLEASURE GARDENS, FOLKESTONE.
June 12, 19.
PALACE THEATRE, RAMSGATE.
May 15, 22, 29 (twice nightly).
THEATRE ROYAL, WORTHING.
May and June, with exceptions.
London Representative for W. W. Kelly and Opera House, Blackpool.
Apply, 52, Shaftesbury-avenue, W.1.
Regent 1651. "Topobill, Piccy, London."

ROYALTY THEATRE AND OPERA HOUSE, BARROW-IN-FURNESS.
WANTED, First-class Musical Attractions, for July 24, Oct. 2, 30, on, with exceptions. HUGH ROBERTSON, Theatre Royal, Jarrow-on-Tyne.

ALBANY WARD THEATRES.
WANTED, FIRST-CLASS REVUES.
SALISBURY.
June 12, 19, 26, July 31, Aug. 21, 28, Sept. 4, 18, Oct. 16, on.
WEYMOUTH.
Oct. 9, on.
CONCERT PARTIES.
May 22, 29, and various, on.
BIG THEATRICAL ATTRACTIONS.
JERSEY and GUERNSEY.
July 17, 24, 31, Sept. 18, 25, Oct. 2, on.
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Three-night Stands for ILFRACOMBE.
From Whitsuntide on.
Modern stage, 18ft. flats. Flying, 16ft.
Seating 750.
Small Variety Acts for Yeovil, July 12, on.
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WANTED, good Companies. Whit Week, August 24, 25, 26; Sept. 11, 12, 13, 21, on. HUMPHREYS, Coliseum, Aberystwyth.

GRAND THEATRE, BRIGHTON.
WANTED, Biggest Attractions Touring, May 29, June 5, 12, onwards, various. ANDREW MELVILLE, Grand Theatre, Brighton.

WINTER GARDENS, NEW BRIGHTON.
WANTED, First-class Attractions only, June 12.
Also
A Very Big Attraction for Aug. 7.
(Bank Holiday week).
So that Mr. Owen Nares can transfer his date.
A. DOUGLASS.

THEATRE ROYAL, STOCKPORT.
Population, 130,000.
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Population within 2 miles, 150,000.
Two towns 6 miles apart.
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BIG WEST END SUCCESSES,
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Geo. Edwardes'
"MAID OF THE MOUNTAINS,"
Geo. Edwardes'
"WHIRL INTO HAPPINESS,"
"CHU CHIN CHOW,"
"SALLY,"
D'OYLY CARTE OPERA CO., &c., &c., &c., &c.
Address, CHARLES REVILL, Victoria Park, Stockport.

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WANTED, first-class Musical Attraction,
May 29.
May 29.
May 29.
Only vacant date this year.
Apply to Sole Booking Managers, ADAMS' AGENCY, 122, Shaftesbury-avenue, London, W.1.

COUNTY THEATRE, CHELMSFORD.
Concert Party Season extended through August.
WANTED, only No. 1 Companies. Bank Holiday week, August 14, 21, 28, Sept. 4 and 11.
Theatrical Season commences September.
Wanted, Musical Plays and Strong Shows with London titles. Full Variety Combinations, &c.
Address, S. SLINGER, as above.

BLACKPOOL GRAND THEATRE.
Unexpectedly vacant through obliging Managers, June 19 and 26.
WANTED, only First-class No. 1 Attractions. Coms., T. C. WRAY, 28, Floral-street, W.C.2.

PALACE PIER THEATRE, BRIGHTON.
WANTED, No. 1 Company.
Vacant MONDAY NEXT (MAY 15).
MONDAY NEXT (MAY 15).
Not owing to misunderstanding.
All coms., J. W. CORDINER.

THE HIPPODROME AND THEATRE ROYAL, DARWEN.
WANTED Known, HATHAWAY-BARON ENTERPRISES having taken over this theatre, invite applications from Managers of West-End Attractions for the following dates:—
May 29, May 29, May 29. Wire.
June 5, 19, July 3, 10, 17.
Mid-week change of bill essential. Once Nightly; Twice on Saturdays. Capacity, Twice Nightly, £100.
VIVIAN A. BARON, Hippodrome, Accrington.
Next week, Hippodrome, Darwen.

WANTED, First-class Attractions. O.H., BELFAST, May 15, Aug. 14, Sept. 4.
G.T., DUBLIN, June 5, 12.
O.H., CORK, June 26, Aug. 14, 21, 28.
P.T., WESTCLIFF, May 29, July 10 (?).
L.T., NEWPORT, June 19, Aug. 7.
All vacant through obliging managers.
Apply,
THE FREDK. MOUILLOT OFFICES, 7 and 8, Leicester-place, W.C.2.

BOROUGH THEATRE, STRATFORD.
WANTED (through disappointment), Special Attraction, May 29.
FRED. FREDERICKS.

THEATRES WANTED.

The "Real Thing" in Western Plays.
"YOUNG BUFFALO."
Supported by a specially selected company of English and American Artists.
The Lyceum Theatre Production.
"THE SAVAGE AND THE WOMAN."
By Arthur Shirley and Ben Landeck.
WANTED, First-class Theatres, with large holding capacity, May 22, July 3, 10, on, with exceptions. A. MELVILLE, Lyceum Theatre, W.C.2.

Albert de Courville's Production, "The Very Idea," with Easten Pickering.
WANTED, June 26, all July, Aug. 14. HALDANE CRICHTON, Hippo., Eastbourne.

THEATRES WANTED.

WANTED, for Alexandre Dumas' Masterpiece, "Monte Cristo,"
May 22, to follow Brighton.
ANDREW MELVILLE, Lyceum Theatre, W.C.

WANTED,
"A LITTLE BIT OF FLUFF."
"A LITTLE BIT OF FLUFF."
No. 1 Company.
Aug. 21, 28, South or near London.
"A WEEK-END."
"A WEEK-END."
No. 1 Company.
July 17, Sept. 4, 18, 25.
W. W. ELLIS,
44, Carlton-hill, London, N.W.8.

"SWEET WILLIAM."
A charming, delightful play.
WANTED, June 19, 26 (?), Wales or West.
July 24 (3 nights), to precede Minehead.
July 31 (3 nights), to precede Deal.
Aug. 7, 21, 28, East Coast preferred.
Once or twice nightly.
Strong West-End Cast.
MAX ROMA, 3, Wardour-street, W.1.
Regent 3282, or Hampstead 3948.

THOS. C. DAGNALL'S TOURS.
"AMBROSE APPLEJOHN'S ADVENTURE."
By Walter Hackett.
The Outstanding Success of the Present Season.
WANTED,
The following dates are Vacant for Autumn, 1922: July 31, Sept. 25.
"LORD RICHARD IN THE PANTRY."
By Sydney Blow and Douglas Hoare.
From the Criterion Theatre, London, where it ran for nearly 600 performances.
The following dates are Vacant in the various companies:—
Aug. 28, Sept. 4, Oct. 2, 9, and 30, Nov. 6.
All communications to THOS. C. DAGNALL, Criterion Theatre, W.

"MY OWN GIRL,"
Musical Comedy Revue, starring Bobbie Burns
WANTED, May 15 and 22. Enormous success.
This week, Theatre Royal, South Shields.
Wire

"A WHITE MAN,"
Including Frank E. Petley.
WANTED, May 22, June 26, July 3, 10.
ANDREW MELVILLE, Lyceum Theatre, W.C.

"ALL ABOARD," including Albert Darnley, Jun., Bud Richie, Mike Johnson, Jose Barclay-Gammon, &c.
WANTED, May 22, 29 (?), June 5 (North or Mid.), Aug. 21, 28 (South), Oct. 2, 9 (Midlands). Coms., VENTOM SWIFT. This week Palace, Newcastle. Next week, Hippo., Stockton.

HAROLD W. CHERRY
(by arrangement with Messrs. Jay and Littler) presents
the Great Laughing Success,
"A TEMPORARY GENTLEMAN,"
by H. F. Maltby (author of "The Rotters"),
from the Oxford and Kingsway Theatres, where it ran for nearly 300 consecutive nights.
All coms., Head Office, 'Phone 335 and 201. HIPPO., CHESTERFIELD.
WANTED, No. 1 Dates, July 31, Aug. and on, with exceptions. First-class Cast. No. 1 Production.

Still going strong.
"Geoffrey Langdon's Wife," "Darby and Joan," and Repertoire.
WANTED, Monday next, and on, with exceptions. Wire, REGINALD BROWN, 5, Prospect-road, Cheshunt, Herts.

"ROSE PETALS."
"ROSE PETALS."
"ROSE PETALS."
"ROSE PETALS."
WANTED, May 15, 29, June 5, and onwards (with exceptions).
"ROSE PETALS."
"ROSE PETALS."
"ROSE PETALS."
"ROSE PETALS."
The new and successful Musical Comedy Revue.
Cast includes the popular favourite, BILLY LYTTON.
Wire, F. H. FOWLER, Coniston, Cambridge-road, Teddington.

"MR. PIM PASSES BY."
By A. A. Milne.
Now being played at the Globe Theatre, W.
WANTED, for the No. 1 Co., including Miss Georgina Wynter, July 24, 31, and onwards. Bookings include:—T.R., Birmingham; Grand, Croydon; Artillery, Woolwich; Brighton, Eastbourne, Torquay, Clacton, &c. DUDLEY STUART, Palace Cinema, Raunds, Northants.

"SHIP, AHOY!"
"SHIP, AHOY!"
"SHIP, AHOY!"
WANTED, May 22, 29.
GALLIMORE,
Palace, Lincoln.
May 15, Victory T., Ripley.

Under the Direction of Nelson King.
FRANK FORBES-ROBERTSON
in
A Repertoire of Selected Plays, including "THE CALL OF THE ROAD."
WANTED, No. 1 Theatres Only.
Autumn, 1922, and Spring, 1923.
NELSON KING, This, T.R., Bournemouth.
Next, Grand, Southampton.

WANTED, May 15, June 5, onwards, the Spectacular Musical Comedy Revue, "VENUSES OF 1922."
"VENUSES OF 1922."
A wonderful Production. In seven scenes. Scenery, dresses, and chorus incomparable.
Wire, Opera House, Wakefield.

"A SPANISH ROMANCE."
Musical Comedy.
WANTED, May 29 (to follow Woolwich), also June 5, 12, 19, &c.
C. A. STEPHENSON.
This Empire, Taunton.
Next, Grand, Plymouth.

WANTED, first-class Theatres.
THE H. B. PHILLIPS OPERA CO (Late N Section, Carl Rosa Co.).
Aug. 21, November and Spring.
CHAS. KENYON'S CO.,
"THE WHEEL,"
The great Apollo Theatre success.
Aug. 14, only date this year.
JACK ESMOND'S CO.,
"ELIZA COMES TO STAY,"
The Record-Breaker.
Aug. 7, Sept. 25, and later.
W. PAYNE SEDDON'S CO.,
"ELIZA COMES TO STAY,"
Oct 9, 30.
Sole Booking Managers,
THE FREDK. MOUILLOT OFFICES, 7 and 8, Leicester-place, W.C.2.

THEATRES WANTED.

KATHARINE MORRIS
presents
"LOVE AMONG THE PAINT POTS."
"LOVE AMONG THE PAINT POTS."
By arrangement with Reandean.
All the original scenery and dresses from the Aldwych Theatre.
WANTED Known.
Unexpectedly vacant May 22, May 22. Also May 29, June 5, and on.
Wire for May 22, ARTHUR KNIGHT, Palace, Ramsgate.
Next, Pavilion, Weymouth.

"DADDALUMS."
Including Edward Irwin.
WANTED, First-class Theatres, May 22, June 5, 12.
"A WHITE MAN."
By Edwin Milton Royal.
Wanted, Theatres, with large holding capacity.
May 22, June 26, July 3, 10, onwards.
Alexand Duma' Masterpiece,
"MONTE CRISTO."
Wanted, May 22, June 5, Aug. 7, onwards.
"WHEN LONDON SLEEPS."
By Charles Darrell.
Wanted, July 24, Aug. 7, onwards.
"MARRIAGE BELLS."
By Andrew Emm.
Wanted, June 5, 26, July 17, Aug. 7, onwards.
ANDREW MELVILLE, Lyceum T., W.C.2.

"TATTERS."
The Biggest Box Office Attraction Touring.
WANTED,
May 15, May 15,
May 15, May 15,
to follow Empire, York.
The Children's Musical Specialities.
Right up-to-date. Thanks Percy Broadhead, Esq., for return contracts.
Wire, "Drama," Brighton.
Letters, "Edgerton," Dyke-road, Brighton.

WANTED, Theatres, once or twice nightly, for
"THE ROTTERS,"
May 29.
June 8 (three nights), 12, Aug. 21, Sept. 18, and on.
ARTHUR GIBBONS,
Hippodrome, Margate.

WANTED, for
"A NIGHT OUT," Aug. 14 (South),
"THE BLUE LAGOON," Aug. 7, 14, Oct. 3,
"KISSING TIME," Sept. 18, Oct. 9,
"YES, UNCLE," Aug. 21, 28, Sept. 18, Oct. 2.
Coms., T. C. WRAY, 28, Floral-st., W.C.2.

WANTED, London Theatres Only.
"ZAZA."
May 22, 29, June 5.
Wanted, Twice-nightly Theatres.
"TOO MANY CROOKS."
"UNDERWORLD DIPLOMACY."
"PICKLES."
A triple bill comprising a problem, drama, and comedy.
Starring Mr. Heaton Grey and Violet Beatrice.
Apply, R. HEATON GREY.
This week, Borough Theatre, Stratford.
Next week, Theatre Royal, Portsmouth.

WANTED, No. 1 Theatres and Music Halls with immediate vacancies for successful West End farces, plays, &c., &c. HORSFIELD, Offices 21 and 22, 26, Charing Cross-rd., W.C.2 Telephone Gerrard 7167.

For other Theatres Wanted see Displayed Wanted Section.

NOTE.—For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 5.

ARTISTS WANTED.

"A SOCIAL CONVENIENCE."
WANTED, Young, Experienced Lady, for Joyce, Gentlemen for Nigel and Archibald. Full particulars (with photo) to HERBERT MANSFIELD, c/o J. L. CAMPBELL, Regency House, Warwick-street, W.1. Letters only. Interviews by appointment only.

WANTED, Character Actor for Fiery Character Comedy Colonel (revue); rehearse at once. Address, F. E. CHABOT, Palace, Maidstone.

PRINCE'S THEATRE, PORTSMOUTH.
STOCK SEASON.
(72nd week.)
WANTED, Good Actor, to share Leads and Heavies, or other parts as cast. Young man preferred. Must be fully experienced in stock work and possess good Modern Wardrobe.
Open immediately.
Apply to PETER DAVEY, Theatre Royal, Portsmouth, or direct to FRED. GRANVILLE (Producer), Prince's Theatre, Portsmouth.

WANTED, good Comedians; able to sing straight songs; near Chorley. Write terms, Jackson's Arms, Chorley.

WANTED, Cinema Artists, all lines, for important British productions; photos. essential. SIDNEY JAY'S AGENCY, 181, Wardour-street, W.1. 'Phone, Regent 4329.

WANTED, Engl. by reliable man with Touring Company, Baritone, Pianist, and Orch.-Conductor; exp. revue, any business. Box 304, "The Era."

WANTED, Artists of every description. Please write for appointment to REG. DALE, Manager, Milgrom's Concert Direction, 324, Regent-street, W. Langham 2714.

WANTED, to open Monday next, Strong Man, to play small parts; height about 6ft. and strong voice. Apply, DRIVER, 7, St. Mary's-terrace, Paddington.

WANTED Known, Vocalists or Instrumentalists; lady amateurs no objection; to join Violinist, summer outdoor work. MUSICIAN, 56, South-street, Carlisle.

WANTED, really good Vocalists, Instrumentalists, Elocutionists, for London Concerts; audition Friday, 11 to 2. 77, New Oxford-street Hall. Audition fee 2s. Half returned if unsuitable.

WANTED, six Chorus Girls (refined) for Musical Comedy. Photo (returned), age, &c., Box 2899, "The Era."

IDA LILLE.
WANTED, All-round Dancers. Spring Productions. Also Smart, Intelligent Pupils. Pantos., Troupes, Solo. Call, 79, New Oxford-street, W.C.1.

WANTED, Artists to send for our latest success, "Broken Butterfly," 6d., or 1s. 6d. for selection. NEVIN & CO., 72, New Oxford-street.

ARTISTS' WANTS.

WANTED, by FRED. FIELDS, the popular comedian, revue, &c. Vacant Monday. Wire, Palace Theatre, Salisbury.

MUSIC HALL ARTISTS WANTED.

WANTED, STAR ACTS, ARTISTS, ALL LINES, for immediate weeks. Call or write. Date sheet, printing, and lowest terms to REG. LEWIS, JACKQUELLO'S THEATRE and VARIETY AGENCY, Raleigh College, Brixton, S.W. (corner of Effra-road).

WANTED, Music-hall Artists, known and unknown.
With ability and original ideas.
Please send full particulars, or call Thursday, 11-1, 2-4, to
REG. DALE,
Manager, Variety Department, Milgrom Concert Direction, 324, Regent-street, W.
Langham 2714.

MUSIC HALL ARTISTS' WANTS.

WANTED, May 22, 29, between Plymouth and London, IVY GRANT, the Dainty Comedienne, in Song, Yodel and Dance.
May 8, Hippodrome, Ipswich.
May 15, Palace, Plymouth.

WANTED, Monday next, May 15, also 22, SAM HILTON.
SAM HILTON.
London's Star Comedian and Dancer.
Wire, Hippodrome, Southend-on-Sea.

WANTED, Monday next, also May 22, 29, June 19, 26, The BELLINIS. Sensational Equilibrists, Dancers, and Daring Aerial Gymnastic Speciality. Thanks Grieve's Agency, Newcastle, for contracts. Wire for Monday, onwards, to Opera House, Workington, Cumberland. P.S.—Also vacant for Fetes and Galas.

DEARTH OF VARIETY!
THE TURN THAT'S NOT AKIN—
EH, MA?
WANTED, Monday next, by LES TICTACS, in Song and Dance Specialities. Equal to any Star Attraction. This week, Montpelier Palace, Walworth-road, S.E. Coms., c/o Delphine's Agency, 48 Carnaby-street, Regent-street, W.1.
Book this Good Turn, and You'll Deserve Another.

WANTED, May 15, 22, by ATLAS-VULCANA GIRLS, Own Acts or Full Company. This week, Col., Long Eaton

WANTED, Monday next, on. VIONA BANJO TRIO.
Wire, 31, Promenade, Portobello.

WANTED, a few immediate dates, shares or salary. CHARD'S Canine Wonders and Educated Pony (Major Mite). 6, Church-st., Leamington Spa.

CIRCUS ARTISTS' WANTS.

WANTED Known, ROLLO on the high rope. The most thrilling aerial act in the business. A real gala attraction Can work any height. No net required For terms, 98, Peel-street, Rochdale.

WANTED Known, "HANDY ANDY," Talking and Knockabout Clown, with numerous comic interludes. Now concluding 12 months' tour of France and Belgium. At liberty July 3, on. Address, c/o "The Era."

SHOWMEN'S ADVERTISEMENTS.

WANTED, reliable and thoroughly competent Palmist, hand reading expert, for best position in seaside town. Share or salary. Address, FRANCES, 71, Holmeward-gardens, Brixton Hill, London, S.W.

WANTED, Engts., balloon ascents, parachute descents, balloon races, model airship flights. SPENCER BROTHERS, 22, Bouverie-road, London, N.16.

MUSICIANS WANTED.

WANTED, efficient Pianist-Conductor (double other instrument); state salary.
Apply, with refs., to WILLIS, Grand Theatre, Pentre, Rhondda.

WANTED, Musicians at First-class Variety Halls.
GRAND THEATRE BIRMINGHAM.—Repetiteur.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MUSICAL DIRECTOR at the above-mentioned hall.

WANTED, first class Violinist (Repetiteur), open May 15. Apply, MANAGERESS, Academy Picture House, West Street, Brighton.

WANTED, Repet. and D. Bass, open July 1; 12 weeks, Cornwall; 6 days Also Tympanist for Cinema, Gloucester, Monday next. Fares paid. Lowest terms, &c., to MUSICAL DIRECTOR, 86, Bushey Hill-road, Camberwell, S.E.5.

WANTED, immediately. Repetiteur, able to lead; 'Cellist, String Bass, Clarinet, Cornet, Trombone, Drums and Tymps.; also Relief Pianist; London Cinema, evenings; audition 11 a.m.; no letters. M. D., 71, Oldhill-st., Clapton.

WANTED, experienced Rep., gent.; 6 evenings and 2 matinées. Apply, immediately after 6 o'clock, ALCAZAR CINEMA, Fore-street, Edmonton, N.

WANTED, Violiniste-Leader as Deputy for S. Coast hotel; about end of May, five to six weeks. Apply, VIOLINISTE, 17, King's-terrace, Edgware, Middlesex.

PALLADIUM, LLANDUDNO.
WANTED, reliable Leader, Monday next; Trombone, May 22. Fully experienced Varieties or useless. M.U. £4 4s. matinées extra. Age, refs., HERBERT TONE, Musical Director.

WANTED, good Leader and Orch. Drummer for Cinema; 6 evenings, 2 matinées. Call Thursday, between 11 and 12 noon, or write, stating refs. and salary required, to M. D., 87a, High-street, Walthamstow.

WANTED, good Leader-Violin, with library. Also good 'Celliste. Both to deputise four months at small high-class cinema. Evenings only. Write, Box 296, "The Era."

WANTED, first-class Leader-Soloist, to deputise every Tuesday; S.W. dis trict. App'y, Box 330, "The Era."

WANTED, brilliant Leader-Violinist for West End Café. GRAY, 12, Archer-street, W.

WANTED, experienced lady Violiniste, 'Celliste, and Pianiste, for Hotel Trio; must be used to this class of work. Particulars, photo, if possible, to F. H. JEPSON, The Palace, Blackpool.

WANTED, smart young lady Violiniste for dance hall, Midland town; 4 months' engagement. Apply, MAY WALTERS ORCHESTRAS, 3, Macclesfield-street, Shaftesbury-avenue, W.

WANTED, Very Good Second Violin (lady); London hotel; live in; pocket money (£1 1s.). Call Wednesday till 4 o'c. LEADER, 18, Hogarth-road, Earl's Court, S.W.

WANTED, first-class lady Violiniste and Pianiste, for hotel in Ramsgate; smart appearance. Personal application for trial to MAURICE WORM, 55, Hilldrop-road, London, N.W.

MUSICIANS WANTED.

WANTED, experienced Violinist for cinema, North London. IMPERIAL THEATRE, West Green, after 6.

WANTED, Violinists to write for free trial of "Violin Tuneometer." WILKINS, Cardiff-road, Luton.

WANTED, Capable Violin and 'Cello, for Theatre Orchestra. State age, experience, lowest terms, &c., MANAGER, Palace, Salisbury.

WANTED, brilliant Violinist for Trio, Cinema, evenings only; £4 15s. State age, &c., to M. D., 110, Brailsford-rd., Fallowfield, Manchester.

WANTED, good Violinist, evenings only; audition Wednesday, 11 o'c., GAIETY CINEMA, High-st., Tooting, S.W.

WANTED, lady 'Celliste, deputise, fortnight, from May 15, Seaside Cinema, 6-10 p.m.; must be thoroughly reliable. Write, stating terms, SMITH, 48, Stafford-rd., Weston-s.-Mare.

WANTED, 'Cellist, able to play Solos and Repet., ladies, for small Orchestra, from June 3; season, sixteen weeks; Yorkshire Coast. Apply by letter, E. COLBORNE, 41, Sheen-lane, Mortlake, S.W.14.

WANTED, for Brighton Cinema, 'Celliste and Violiniste, May 15, 7 evenings; permanent. Terms, &c., to K. E., 5, Marlborough-rd., Chiswick.

WANTED, first-class 'Cellist, commence May 22; must be accustomed to high-class music; permanency to good performer. Terms £5 15s. (afternoon and evening). Apply, with latest references, to MUSICAL DIRECTOR, Kinnaird Picture House, Dundee, N.B.

WANTED, first-class Solo 'Cellist (male); open May 15; pictures; exp.; sober, reliable. Age, ref., and terms, BEAUFORT, Palace Theatre, Redditch.

WANTED, 'Cellists to write for trial of "'Cello Tuneometer." Free gift of E string to try "Poet and Peasant" in neck position. Trial of 5th String Adapter will follow. WILKINS, Cardiff-road, Luton.

WANTED, brilliant 'Cellist, Cinema, 4 mats., 6 evenings; £5; also Trade Shows extra. State age, &c., to M. D., 110, Brailsford-rd., Fallowfield, Manchester.

WANTED, 'Cellist, for East Coast; open May 27; 5 hours daily, including Sundays. Terms, &c., M. D., 36, Catherine-street, Liverpool.

WANTED, 'Cellist, for Seaside Engagement, starting Whitsuntide. Box 302, "The Era."

WANTED 'Cellist (lady or gent.), Cinema, London, N.W.; evenings only; no Sundays; must be a musician or useless; also Rep. Violin wanted, able to lead. Particulars and salary required, Box 329, "The Era."

GREENWICH HIPPODROME.
WANTED, Organ-Pianist; afternoons and evenings. Only tip-top need apply. Call after 3.

WANTED, Solo Organist. Play to pictures; 6 days; 2 manuals and pedals. ALFRED CORUM, M. D., Silver Cinema, Shepherd's Bush, W.12.

WANTED, first-class Relief Pianist; one who can play the organ preferred, Tottenham district. Lowest terms to Box 331, "The Era."

WANTED, Orchestral Pianist (gent.). Apply, after 3 o'clock, MANAGER, Scala Cinema, Hammersmith.

CLACTON URBAN DISTRICT COUNCIL.
WANTED, by the above Council, the Services of a Pianist, to accompany Vocalists at concerts at the Band Pavilion, Clacton-on-Sea, from June 24 to Sept. 17, 1922. Afternoon and evening concerts are given each day, including Sundays.
Applications, stating salary required, qualifications, and particulars of experience, together with copies of two recent testimonials, to be sent to the undersigned not later than noon on Wednesday, May 31, next.

GEO. T. LEWIS,
Clerk to the Council.
Town Hall,
Clacton-on-Sea,
May 4, 1922.

WANTED, thoroughly experienced Orchestral Pianist, good sight reader; able to extemporise preferred; for a provincial cinema; evenings only. 6 to 10.30 and one matinée. Lowest terms, refs., &c., to M. D., Box 312, "The Era."

WANTED, brilliant male Orch.-Pianist, Cinema, 3 mats, 6 evenings; £4 15s.; open May 29. State age, &c., to M. D., 110, Brailsford-rd., Fallowfield, Manchester.

WANTED, good Orchestral Pianist for cinema; experienced musician need apply only. Audition Wed., 3 p.m. Gents. only. KINGSLAND EMPIRE, High-street, Kingsland.

WANTED, Orchestral-Pianist, Sunday evenings. Terms and experience, letters only, MURRAY, Holloway Palace, 59, Seven Sisters-rd., N.

WANTED, to complete Dance Quartet, a Pianist and Drummer (amateurs), for future engagements. Write, A. MORRIS, 92, High-road, Chiswick.

WANTED, good Pianist; used to pictures. Age, terms (must be low), references, &c., open Monday,
FAULKNER, La Scala,
Grangemouth, Scotland.

WANTED, Portable Harmonium Players with own instruments for Pleasure Boats; sight readers only; no busking; also other instruments. Letters only, B., 8, North-place, Brighton.

WANTED, Orchestral-Pianist, no Sundays. Apply, Wednesday, after 3 o'clock LYCEUM CINEMA, Southfields, Wimbledon, S.W.

WANTED, young Girl or Boy Relief Pianist. Apply, between 3 and 10 o'c., CROWN CINEMA, Acton. Local preferred.

WANTED, first-class Drummer, with Tymps. and all effects, for Cinema, West End; £6; 6 days. State where can be heard playing. Box 322, "The Era."

WANTED, First-class Tymps. and Double Drummer, with own tympani, for Marlboro' Theatre, Holloway, to open May 22. Apply, MUSICAL DIRECTOR.

WANTED, the following Instrumentalists: Leader Violin, 'Cello, Flute, and Drums, also Musical Organist. Apply, by letter only, to King's Picture Playhouse, 279, King's-road, Chelsea.

WANTED, for Seaside, Two Violins, 'Cello, Double Bass, and Piano (ladies). Only first-class experienced players need apply. Box 323, "The Era."

WANTED, Pianist, Violinist, 'Cellist, and Bass for Yorks Hotel. Experience and lowest terms to Box 295, "The Era."

WANTED, Band for Dance Hall, either complete or single instrumentalists. Apply, 160, Finchley-rd. N.W.

WANTED, Musicians, for Regimental Band of 2nd Lon. Royal Fusiliers (T.F.), 9, Tufton-st., Westminster. Call, Thursday evening, after 7.30 p.m., and interview BANDMASTER with instrument.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY.

WOODFIELD-ROAD, PADDINGTON, W.
(Three minutes from Westbourne Park Station).
'Phone: 5902 Hampstead.
Licensed by the London County Council.

Lessee and Manager,
WILFRED E. BOYCOTT.

WANTED Known,
MAUD RISELEY, A.R.A.M., Musical Director, Broadway Gardens Cinema, Walham Green, S.W., conducts Orchestral Classes daily for all instruments at Westbourne Park Studios (address above).
Special advantages offered for inexperienced Drummers. Coaching for Classical and Jazz work provided. Drums and effects on premises.
Instruction given in standard works. Tavan arrangements, &c
Music lent for home study.
ACTUAL EXPERIENCE IN CINEMA ORCHESTRA PROVIDED.
Violin and Piano Lessons given.
Appointments found.
This Agency and all classes are under the personal direction of Wilfred E. Boycott, six years sole manager for Fritz Kreisler, 3 years ditto for Harold Bauer. Touring Manager for Vert's Agency, Corz-street, touring with Madame Albani (farewell tour), Pablo Casals, Jacques Thèbaud, &c., &c
Summer and Seaside Orchestras now being arranged. All Artists apply
Managers can hear and engage any number or single Artists at above Studios.
Members of the Orchestral Classes already booked under contract for the summer.
Interview and audition any morning except Saturdays.
Complete Orchestra, Trios, and Deputies provided at shortest notice.
Artists wishing for good Deputies for summer season apply immediately.
All instruments provided.

All Applications for Classes, Orchestras Trios, Registration (for engagements) to W. E. BOYCOTT.

WANTED, Leaders with Libraries, Instrumentalists (strings only). LINER ORCHESTRA. Call and interview, ALFRED RIESS, National Entertainment Association, 18, Charing Cross-road, W.C.2.

WANTED KNOWN,
WE WANT 200 MUSICAL DIRECTORS TO WRITE FOR PARTICULARS OF OUR GREAT OFFER TO GIVE AN ENTIRELY NEW PIECE EVERY FORTNIGHT TO ALL MUSICIANS WHO GIVE US A MONTHLY ORDER FOR NOT LESS THAN 24 SETS PER WEEK AT OUR VERY LOW TERMS. WE HAVE THE FINEST LIBRARY FOR CINEMAS, CAFES, ETC., IN THE COUNTRY, AND OUR MEMBERS HAVE THE BEST ATTENTION POSSIBLE. WILSON'S MUSIC LENDING LIBRARY, 54, VICTOR-ROAD, BRADFORD.

WANTED Known, Music on Hire. Finest library in the land. Always right up to date. Terms will suit you. Orchestration, copying, and transposing undertaken by experts. CINEMA MUSIC LIBRARY, 25, Seaford-road, London, W.13.

WANTED Known, Music on Hire; pictures fitted. Moderate terms. Box 282, "The Era."

WANTED Known, NORTH LONDON MUSIC LENDING LIBRARY (up-to-date), cinema, café, &c. Lowest terms, M. W., 15, Ellington-street, Barnsbury.

WANTED, Ladies, attractive appearance, Stringed Instrument Players, having spare time during day and anxious to utilise same in increasing income, to represent London manufacturers.
Previous selling experience not necessary, but preference given to those who have had some experience in calling on Music Shops. Towns open, Manchester, Birmingham, and Glasgow.
Salary and commission. Write full particulars, age, &c., to Box 724, POTTER'S ADVERTISING AGENCY, Imperial House, Kingsway, London, W.C.2.

WANTED, all Musicians to note that a Dispute in Aberdeen is probable. Musicians, before accepting engagements are advised to write to the BRANCH SEC., Musicians' Union, or J. S. Ratcliffe, 101, West Nile-st., Glasgow.

WANTED Known, Music on Hire for Cinemas; latest Tavans, Overtures, &c.; Berg and Fox incidental Music. Lowest terms. HARRY WESTROP, 8, Millfield-road, Clapton, E.5.

WANTED Known, CINEMA MUSIC LENDING LIBRARY CO., one of the finest repertoires in the country; weekly parcels a speciality; Orchestra from 3s. Piano Solo 2s. 6d., carriage paid one way. 27, Edwards-street, Stockton-on-Tees.

TO MUSICIANS, &c.
WANTED, Artists, to act as Agents for the Milgrom Pianos. Liberal commission to those who can introduce cash buyers. As we are the makers we are able to sell a sound, modern Piano for 30 guineas. Particulars from A. E. MILGROM CONCERT DIRECTION, 324, Regent-street, W. 'Phone, Langham 2714.

WANTED Known, MSS. revised, arranged, Orchestrations. Songs written. Band parts. NEVIN MUSIC PUB. CO., 72, New Oxford-street, W.C.

WANTED, for N. London, Orchestra of five (Violin, 'Cello, Bass, Piano, Drums), with library; 6 evenings, 3 matinées; start next Monday. Also Violinist, with library, for Holloway; start Saturday afternoon; 7 days, 3 matinées. No fancy prices paid. Auditions to be given. Lowest terms to M. D., 7, Lancaster-road, W.11.

WANTED, Flute, Piccolo, 'Cello, Double Bass, and Drums, ladies or gents., Seaside Season. Box 306, "The Era."

WANTED Known, All Instruments to send terms, parties, for summer and other engts., London and suburbs. Write, M. D., 70a, Murray-road, Ealing, W.5.

WANTED, to complete Military Band 2nd Clarinet, E flat Horn, E flat Bass, Flute and Piccolo. Apply, giving full particulars, experience, age and salary required, for 13 weeks' engagement near Worcester; no Sundays. MUS. DIR., 89, Mayes-rd., Wood Green, N.22.

24th Batt. London Regt., THE QUEEN'S.
WANTED Known, Vacancies for Wood-Wind and Saxophone Instrumentalists. Apply, by letter or personally, Thursdays, 8 p.m., to BANDMASTER, 71, New-street, Kennington, S.E.

FILEY URBAN DISTRICT COUNCIL.
WANTED, a small Orchestra (six in number), to play in the Crescent Gardens, Filey.
Engagement from July 17 to Sept. 7 approximately. Applications, stating terms and full particulars, should reach me, the undersigned, not later than Monday, May 22, 1922.

WELFORD B. GOFTON,
Clerk of the Council.
Council Offices, Filey.
May 3, 1922.

PIENA

57, HIGH STREET,
NEW OXFORD STREET, W.C. 2.
London's Leading Cinema Music Publishers.

STOCKTAKING SALE

36 different numbers at Full Orch. and **6d.** each, subject to being unsold. Piano and Strings.

Send P.O. with order.

MUSICIANS WANTED.

WANTED Known, Up-to-date Music on Hire, cinema and café. R. SPEARING, 6, Cumberland-mansions, West End-lane, Hampstead.

COLWYN BAY, NORTH WALES.
ALFRESCO BAND. SEASON, 1922.
WANTED, a full-time Brass and Reed Band, of eight to ten members, in uniform, for Outdoor Performances in appointed places on sea front (or elsewhere as may be directed). No Sundays and own library, for eight weeks commencing July 17 next.
Tenders are invited, which should be sent to the undersigned, with references, specification of band, &c., by SATURDAY, the 27th of MAY next.

JAMES AMPHLETT.
Clerk to the Urban District Council.
Council Offices,
Colwyn Bay. April 26, 1922.

MUSIC ON HIRE.
WANTED Known,
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WEEKLY REPORT.

Cost of maintenance of Benevolent Institution, about	£58 0 0
Number of inmates residing there, 42 (ladies 12, men 30).	
Amount of weekly pensions	46 9 6
Number of pensioners, 83.	
Amount of grants, loans, fares, &c.	32 10 0

BIRTHS, MARRIAGES, & DEATHS.

FORTHCOMING WEDDING.

JACK STUART, the Anglo-American comedian, engaged to Miss Mary Sharp, daughter of Mrs. Ida Sharp, 84, Brookside-road, Golders Green (non-professional), the wedding to take place early in June.

ANNIVERSARY.

MR. and MRS. HERBERT W. HARWOOD (née Dolly Crown), of 24, Parkfield-st., Rusholme, Manchester, celebrate their Silver Wedding, Saturday, May 13, 1922.

DEATH.

ARROWSMITH.—Miss Madge Arrowsmith (Mrs. Charles Logan), on April 25, 1922.

FOR SYMPATHY.

MRS. EDWARD LEWIS wishes to thank Mr. John Hart for wreath and generous kindness to Mr. Lewis during the panto-mime season, and thanks to members of the Green Room Club for beautiful wreath and kind sympathy of many friends. Also to Miss Margot Howard and family for unfailing kind attention to Mr. Lewis during his illness. Deeply regretted by his family. Too ill to be removed home to Brighton, where Mrs. Lewis has resided for eight years.

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LEADING PROVINCIAL CENTRES.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. E. Greaves; Mus. D., Mr. H. Rushworth.—The visit of Miss Ethel Irving and London company in the new farcical comedy, "Renovating Eve," was a welcome one, and the fare provided proved to be vastly entertaining. Miss Irving, in the title-rôle, was amazingly good, and evoked roars of laughter. Mr. Laurence Hanray was Sir Septimus Baxter, and contributed to the piquancy of the dialogue in no small degree as the husband who desired to smarten Eve up. Miss Ada Palmer was an admirable Lady Canafax, Mr. Clifford Marle gave a refreshing study of Bunny, and Miss Bertha Northam was an able Pattie Humpleby. The Grundy of Mr. Gilbert Porteous also deserves mention, as does the Harriet of Miss Irene Burnett, and Mr. Arthur Kightley's performance of Crump.

ALEXANDRA.—P. & M., Mr. Leon Salberg; A. M., Mr. T. W. Guest; Mus. D., Mr. David Cochrane.—Mr Jack Cromo presents the musical extravaganza, "Go As You Please." It is well staged, and has plenty of movement and colour, with a liberal infusion of fun. Mr. Cromo takes the principal rôle with zest, and is brightly supported by Mr. Walter Niblo; while among the ladies the Misses Meg Hamilton, Topsy Phillips, Florence Chance, and Dorothy Brett contribute some enjoyable work.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace; Mus. D., Mr. Geo. Ridding.—Mr. Will Garland presents "All Black," a South American revue, which possesses a goodly mixture of comedy and song, and is performed with no little gaiety and sparkle.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. H. J. Crane; A. M., Mr. A. Waltham Smith; Mus. D., Mr. Gilbert Smith.—The original Potash, Augustus Yorke, brings an extremely amusing playlet, reintroducing his friend Abe; that popular comedian, Wal Langtry, succeeds in merry song; while Victoria Carmen, remembered here as a dashing principal boy, maintains her reputation for sparkling vivacity. Also in the bill are the Metchen pair of juvenile instrumentalists; the O'Mega Trio of equilibrists; Sterndale Bennett, at the piano; and Harvard, Holt and Kendrick, in their act, "The Big Game."

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. Batchelor; Mus. D., Mr. J. Clegg.—Fred Duprez plys a welcome return visit, and engages everyone with his terse and well-turned monologues; Milo, advertised as a mystery turn, certainly creates plenty of interest and disappointed no one. Then Oswald Williams entertains delightfully with his conjuring tricks; and Russell Carr, as the military ventriloquist, has a crisp humour which goes down well; Nora Dale dances neatly, and indulges in comedy; the Bros. Loret introduce their acrobatic flying wonder display; and Knuth appears in a sensational act.

LIVERPOOL.

ROYAL COURT. — M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullien Wilson.—Liverpool is having a first glimpse at "The Faithful Heart," which, on Monday evening, was presented by a capable company under the direction of Messrs. Leon M. Lion and H. M. Harwood, and received with a considerable degree of appreciation. Mr. Noel Dainton was responsible for a particularly fine study of Waverley Ango; Mattie Adair very effectively handled the rôle of Blacky; Una Dysart naturally impersonated Diana Oughterson; Kenneth Kove proved a humorous Private Mitcham; and other good supporters included Harry Harmer (Major Lestrall), Alec F. Thompson (George), and Phyllis Manners (Miss Gatterscombe). The play was excellently staged.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr Sam Hague.—"The Sign on the Door" is the attraction presented by Lionel Bute and company, who effectively bring out all the strong points of a deeply interesting play. Among the principals are Miss Margaret Swallow, who gives a vivid portrait of Mrs. Regan, Mr. Edward Cooper as Lafe Regan, and Mr. T. A. Shannon (Frank Devereaux). The work of these artists receives able assistance from Miss Dorothy Wilkins (Helen Regan), Mr. Arnold Bell, junr. (Alan Churchill), Mr. George Marriott (Ferguson), and Miss Phyliss Rogers (Marjorie Blake). The staging is particularly fine.

PLAYHOUSE.—P., Liverpool Repertory Theatre Company, Ltd.; M. D., Mr. A. S. Pigott; A. M., Miss Carpenter. — "The Typhoon" revival continues to do well, and will probably have a good run.

EMPIRE.—P., Moss' Empires, Ltd.; L. & M., Mr. George Manners; Mus. D., Mr. Dan Godfrey, junr.—Foremost in a particularly strong bill are Albert Whelan, whose mimicry at the piano is always an excellent turn; the Monks of St. Bernard, with their old-time songs, afford as much pleasure as ever; Kiddy Kennedy, the quaint little comedienne, is still bright and cheerful; Cruickshank retains his wonderful popularity; the Mirthful Jovers present an eccentric musical and acrobatic comedy act; and others in the list include Percy Mayne and Jack Sheridan, "the wise jesters," and Velmore and Lewis, dancers.

OLYMPIA.—P., Moss' Empires, Ltd.; M. & L., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—The chief attraction here is "Resista," who successfully overcomes all attempts to lift her from the floor. Charles Withers, a capital burlesque comedian, with his company, presents a funny sketch, "For Pity's Sake"; the Versatile Three (Haston, Mills, and Tuck) provide a good all-round entertainment; possessed of a rich voice, Herbert Cave renders several tenor songs in excelent style; Frank A. Nolan and Louis Holt have a neat vaudeville sing-song; the Bush Bros. are responsible for much laughter; and Rupert Ingalese and his "flunkeys" amuse greatly.

HIPPODROME.—M. D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—Charles B. Cochrane's diverting and spectacular production, "The League of Notions," is affording great delight here. Its wonderful stage pictures, tuneful music, and lovely dresses make the revue one of the most satisfying of its kind. Charles Heslop, the principal comedian, provokes much merriment with his eccentricities; and Miss Doris Patston sings delightfully. Good support comes from Fay Cole, Lalla Collins, Ernest Scovell, Greta Fayne, Arthur Brander, Phil Phillips, Madie Field, and Tony Williams.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchens; Mus. D., Mr. Arthur Workman. — Heading the bill is Fred Maitland, in the nautical sketch, "Erbert," assisted by Miss Rene Wingrove; and others in the programme include Henry and Edgar Martell, comedians; Jack Osborne, comedian; Joyce Lyn, vocal comedienne; Les Bon Bons, with an eccentric musical and dancing novelty; the Orpheus Trio of instrumentalists and vocalists; and Jack and Emily, with a refined vocal and dancing turn.

PAVILION.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Fred Le Cren's musical farce, "The Belle of Madrid," is affording much pleasure, among the leading artists being Miss Adah Le Cren as the Belle, Leonard Kay (Manilardo), the Oxo's (eccentrics), Charles Lester (Francisco), and H. Le Cren (Spido). The production is quite good.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont.—Sir Frank and Lady Benson, supported by an excellent company, are appearing here in a round of Shakespearean plays.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. M. Mahony.—Mr. Gar. Kiddie presents the new musical comedy burlesque, "It."

EMPIRE, LTD.—M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham; Asst. M., Mr. W Collins; Mus D., Mr. John C. Fowler.—Mr. Fred Karno's revue, "1922," is proving a big draw here. A strong company is headed by the inimitable Fred Kitchen and Miss Marie Blanche, whose efforts throughout receive hearty recognition. They are admirably supported by Alec Regan, Albert Wayne, Harry Tresham, Con Clarke, Gladys Horridge, Elsie Carlisle, Peggy Connor, Violet Henderson, and the Frivolity Girls. A special feature is the well-executed dances by Walter Norman and Mable Holmes.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. L. P. Wright; Mus. D., Mr. W. Bingley.—A well-selected programme is contributed by Nixon Grey, in his latest hits; an amusing sketch, "Jerry and Co.," presented by Geo. Willie, West, and McGinty; Haigh Bros. and Ryan, in entertaining songs and comedy at the piano; the Fuji Family, in a fine Japanese act; Carrodus, the "jack-in-the-box," clever English violinist; Bichette, the well-trained sea-lion comedienne, assisted by Billy Judge; and Dorothy Lena, in a pleasing selection of her own song studies.

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MISS MARY ODETTE'S APPEAL.

In the current issue of "The Record of the Save the Children Fund," Miss Mary Odette, who is playing the heroine in Mr. Galsworthy's new play, "Windows," at the Court Theatre, expresses her willingness to comply with the editor's request for a message of appeal on behalf of the fund. She writes:—

"I love children and rejoice to know what the fund has already accomplished for suffering little ones both at home and abroad.

"Yet I feel that the strongest appeal that can be made to British people is to remind them that the utmost that has already been done leaves still a mass of suffering unrelieved."

"SPRING CLEANING."

Farcical Comedy, in Three Acts, by Ray Parry, Produced at the Perth Theatre on Monday, May 1.

Peter Westrup .....Bertie Ralland
Bill Shaylor.....Leonard Walker
Fred Clayton .....Victor Chilley
Harold Gleve .....Tom Squire
Mrs. Muggs .....Evelyn Dawnay
Mrs. Shaylor .....Shirley Walker
Jessie Clayton .....Mary Lovett
Monica Gleve .....Marjorie McLean
"Towzer" .....Amanda Day
Anne .....Winifred Savile

Another lady dramatist, who hails from Wallassey, near Liverpool. The new farcical comedy by Miss Ray Parry was produced at the Perth Theatre by Mr. J. H. Savile, in conjunction with Mr. Bertie Ralland. The scene is a sitting-room in the Shaylors' house in the neighbourhood of Liverpool.

Mrs. Shaylor, a peace-loving widow, has two married daughters, Jessie and Monica, who, with their husbands, Fred Clayton and Harold Gleve, respectively, have for selfish reasons taken up residence in her house, and also command of the household. The young sister Anne is in the position of being the Cinderella of the family. She has, however, a sweetheart in Peter Westrup, who cannot persuade her to marry him, because of her sacrifice for her mother's peace and happiness. In the first act the qualities, good or bad, of various characters are revealed in amusing fashion. While the mother is away in Scotland on a visit, Peter and Anne plan a campaign of "Spring Cleaning," which has for its object the making of the home so inconvenient and miserable for the unwelcome guests that they will leave in disgust. In the second act, which is uproariously funny, Peter, disguised as a painter, succeeds in creating an unbearable state of confusion, with his paraphernalia, and the plot seems likely to have the desired result until Monica discovers Peter. Jessie telegraphs for her mother, and Anne and Peter get into a state of agitation in an endeavour to clear up the mess before she arrives.

In the acts which follow the disagreeable couples both quit the house, Monica's husband having secured an excellent appointment at Bath, while Jessie announces that she and her spouse intend taking possession of a flat for which they had for some time been in negotiations with the landlord. These happenings, one after the other, remove all obstacles to the union of Peter and Anne.

Miss Winifred Savile delighted the audience by her winsome impersonation of Anne; Mr. Bertie Ralland was very amusing as Peter Westrup, more particularly where he assumes the rôle of a workman. Mr. Victor Chilley scored as Fred Clayton, the submissive husband of Jessie, Miss Mary Lovett playing the last-mentioned part in capital style. Miss Marjorie M'Lean was good as the sharp-tempered Monica, whose husband, Harold, was effectively embodied by Mr. Tom Squire. Also deserving of mention was the Bill Shaylor of Mr. Leonard Walker, the Mrs. Shaylor of Miss Shirley Walker, and the lively schoolgirl, "Towzer," of Miss Amanda Day. A neat and humorous character-sketch was the Mrs. Muggs, a charwoman, of Miss Evelyn Dawnay.

The new play was favourably received.

During the winter many municipal improvements have been carried out in Southport, chiew amongst them being the removal of the old fair-ground to a splendid site nearer the sea. This is now to be known as "Pleasureland," and, in spite of the cold, unseasonable weather of Bank Holiday, crowds of visitors were to be found on the ground. A special drive has been constructed for motors and charabancs, and amongst other excellent features are two large restaurants, replete with all modern conveniences. In every respect encouragement is given to the excursionist to spend a full day enjoying the varied attractions of "Pleasureland."

IN THE SUBURBS.

"MY OLD DUTCH"
At Wimbledon Theatre.

That clever comedian of coster fame, Mr. Albert Chevalier, is presenting his pathetic play, the Lyceum success, here this week. It is reported that its London popularity has been equalled, if not exceeded, by the reception accorded this "world's love story" throughout the provinces, and it is little to be wondered at, for its simple naturalness, its human touch, mingled with episodes of merriment, cannot fail to win for it the public's approbation and appreciation. Mr. Chevalier throughout is perfect in his representation of Joe Brown, and his rendering of the famous ditty upon which the play is based is received with hearty plaudits. Miss Amy Dalby as his loving "pal" for forty years deserves much praise for her sympathetic acting. Mr. Charles Fawcett, an actor of reputation, was more than excellent as 'Erb 'Uggins, while Miss Amy Vennimore as Widow Malone was highly amusing. Mr. Harry Astell played his part of the son very creditably, and Mr. Ellis J. Preston doubled the characters of Old Gratton and Father O'Flynn with success.

"BULL-DOG DRUMMOND."
At King's, Hammersmith.

The successful drama, "Bull-Dog Drummond," from Wyndham's Theatre, proved a strong attraction at the King's, on Monday night, and gripped the attention of a large audience from start to finish.

Mr. Tom Shelford delighted everyone by his realistic embodiment of the light-hearted and debonair Captain Hugh Drummond, his thrilling escapades and devil-me-care insouciance in tight corners keeping the interest at the highest tension. Mr. Lewin Mannering portrayed the villainous Dr. Lakington with masterly skill, and the doctor's fellow crook—Carl Peterson—was represented in admirable style by Mr. C. Road Night. Miss Jane Grahame was natural and attractive as Phyllis Benton, and Irma Peterson, the handsome and unscrupulous accomplice of Carl Peterson was cleverly presented by Miss Edith Cartwright. Mr. Francis Drake and Mr. Terence Downing effectively enacted the rôles of Algy Longworth and Peter Darrell—Bull-Dog Drummond's comrades, while Mr. H. W. Briden successfully represented the drugged and helpless Hiram G. Travers, as did also Mr. Ernest E. Imeson, the nerveless drink-sodden James Handley. Mr. Stephen Jack played the part of Hocking, the American detective, in breezy manner, and other minor rôles were ably filled by Mr. Charles Wade, as the chauffeur—Derbyshire; Mr. Charles Farrell, as Marcovitch; Mr. Angus Moss, as Brownlow; Messrs. Bernard Petrass and Lyell Mond, attendants at Dr. Lakington's nursing home, and Miss Beryl Weatherley, as the maid.

"THE WANDERING JEW"
At Croydon.

Matheson Lang's company, in "The Wandering Jew," opened at Croydon Grand on Monday evening with every sign of a successful run. A crowded house greeted the players at the rise of the curtain, and frequent rounds of applause bore testimony to the excellence of the performance. Mr. Murray Carrington, as the Jew, invested the part with the essential qualities of force, dignity and emotion, his diction and deportment also being noticeable features. Another conspicuous player is Miss Nell Carter, her share in the tragic part of Act IV. calling for special comment.

Others deserving mention are Miss Helena Head, Miss Madge Burbage and Mr. Leonard Shepherd.

The scenic and other effects are, as is usual with Mr. Lang's productions, excellently designed, and the incidental music by Philip Cathie, is cleverly arranged to harmonise with the various scenes and periods.

"WOMAN TO WOMAN."
At the Brixton Theatre.

This play from the Globe Theatre opened a week's run at the above theatre on Monday, and was received with much applause by a full house.

Miss Diana Bourbon played very naturally the part of the French girl, Deloyse, and Miss Armende Wynne, as Mrs. Anson-Pond, was extremely good. Mr. Henry Hallett, in the part of the husband, acted with spirit and acumen. Miss Edna Warman as Little Davy, delighted the house by her portrayal of innocence and sincerity. Miss Marjorie Gabain, Miss May Edward Saker, and Mr. Marcus Barron, were all excellent in minor parts.

"SHOULD SHE MARRY?"

Play, in Four Acts, by Frank Price; Produced for the First Time in London at the Theatre Royal, Stratford, on Monday, May 8.

Richard Annesley...Mr. James McIntosh
Howard Annesley...Mr. Victor Gammon
Guy Borden .....Mr. Rhys Meredith
The Rev. Norman Arthur Mr. Dan Mining
Fish Crake .....Mr. Arrack Sawmy
Albert Perkins .....Mr. W. H. Irving
Nora Stenhouse.....Miss Quiller Valerie
Lydia Borden .....Miss Alvina Mining
Dolly Whiffin ....Miss Gertrude Vickers
Esther Carruthers...Miss Dot Stephens

A complex problem is, in this play, put before the audience to solve. Howard Annesley, son of a wealthy manufacturer, refuses to marry Nora Stenhouse, his father's ward, simply because he looks upon her as a sister, and declares he must really love the woman he marries. He meets Esther Carruthers at a night club, where he has gone to help "square" the proprietor, Fish Crake, on behalf of his cousin, Guy Borden, and his wife Lydia. Esther is considerably impressed by Annesley's impetuosity, but refuses to marry him, as she considers she will only disgrace his name. Under the circumstances it seems strange that such a clean-living, upright man as Annesley should consent to allow her to live with him as his wife, though he is faced by the alternative that she will otherwise continue her vicious mode of gaining a livelihood. When the war breaks out Annesley enlists, and Esther draws her separation allowance as the "unmarried wife." Annesley comes home blinded, but the mutual love remains as strong as ever. Then the father relents, and the story ends happily.

Miss Dot Stephens, as Esther Carruthers, gave a most convincing performance. Mr. Victor Gammon, an outstanding character as Howard Annesley, won general favour. Miss Alvina Mining, as Lydia Borden, has to be credited with some powerful acting, and she was ably supported by Mr. Rhys Meredith as Guy Borden. Mr. James McIntosh was good as Richard Annesley. Mr. W. H. Irving and Miss Gertrude Vickers scored in some amusing comedy scenes. Miss Quiller Valerie was a subdued and graceful Nora Stenhouse, while Mr. Arrack Sawmy was forcible as the villain Crake. Mr. Dan Mining, as the clergyman, also did well.

"DAINTY ANKLES"
At the Elephant.

This revue, which made its first appearance at Woolwich last week, and was fully noticed in "The Era," is the current attraction at Mr. Charles Barnard's house. The many pleasing numbers win the favour of the audience. The dancing, too, is of course a feature of "Dainty Ankles," especially the terpsichorean efforts of the graceful Six Hazels and Miss Queenie Gweenham. Mr. Matthew H. Doran is a capital lover, and Miss Mab Hardy admirable as the leading lady, while clever Bobbie Graham gains much applause for his hard work in the low comedy rôle.

THE REALM OF MUSIC.

CONCERTS OF THE WEEK.

IRISH CLUB.

Despite the counter-attraction of the fine weather, the concert hall of the Irish Club was uncomfortably crowded on Sunday evening last, when over thirty artists entertained the members and their friends at a most enjoyable concert. Mr. Alan Johnston's robust tenor voice gave a fine rendering to Blumenthal's "Serenade"; Mr. Barry Lindon sang "Big Ben," and, as an encore, gave "Chorus, Gentlemen," with fine effect. Mr. Murray Ashford sang "On with the Motley," and was enthusiastically encored. The duet, "Tenor and Baritone," by Gwilym Wigley and Harry Barrett, deserves high praise. Miss Elsie French's artistic rendering of "If All Young Ladies" was greatly appreciated. Mr. Denis Hoey chose the Prologue from "Pagliacci" as his contribution; he was so successful that the audience insisted on an encore, when he obliged with "The Drum Major." The Mayfair Quartette and the Kensington Singers succeeded in giving an intelligent rendering to part-songs. Mr. Van John Zyl, with "Invictus," and Mr. Vincent Ryan, in ".Blow, Blow"; Mme. Dolman, with "My Dreams," and Mr. Clay Thomas, with "The Ringers," were all well received and their songs appreciated. The humorous part of the programme had not been neglected, amongst those contributing to this portion must be mentioned Mr. Jerome Murphy, with "The Blarney Roses"; Mr. Charles Robinson, "The Girl from Clare"; and Mr. Charlie Hayes, with "The House Agent"; Mr. Leslie Glenroy, in a dialect number, "Over Here"; Mr. Fred Morris, Mr. Barney O'Reilly, Miss Helena Millais, and Miss Catell. Mr. Stanley Winter acted as piano accompanist.

CHAMBER MUSIC AT RICHMOND.

Having already won a premier position, the Doris Bates String Quartette finished their successful season on Wednesday; the gifted members include Miss Doris Bates, Miss Jessie Stewart, Miss Nora Parker, and Alice Grassie: by a happy inspiration, the programme was selected by the audience present at the last concert, and the choice was certainly a wise one, consisting of Ravel's String Quartet in F, and Joseph Speaight's Shakespeare's fairy characters, including such old friends as Cobweb, Moth, and Mustard Seed. The entire performance was one of singular merit, and Miss Doris Bates and her co-operators merit very distinct praise for their efforts to promote good music. Special mention may be made of an artistic rendition of Alec Rowley's Suite for Strings, "Phyllis and Corydon," with Miss Bates as solo and brilliant Miss Lilian Gaskell at the piano. The "Concerto in D" was also excellently handled, Miss Rose Sieveking and Miss Jessie Stewart proving their musical artistry in a wonderful way. Miss Doris Bates' efforts in the interest of centralisation of music is doing a great work here.

ROYAL ACADEMY OF MUSIC.

Awards.

The secretary of the Royal Academy of Music announces the following awards:—

The Dove Scholarship (Violin) has been awarded to Winifred M. Copperwheat, a native of London). The adjudicators were Miss Elsie M. Nye and Messrs. Philip Cathie and Frank Arnold (chairman).

The Sterndale Bennett Scholarship (any branch of music) has been awarded to Harry A. Isaacs (pianist), a native of London, Reginald G. Oakley being very highly commended. The adjudicators were Messrs. Philip Cathie, F. Percival Driver, and Benjamin J. Dale (chairman).

The Parlpa-Rosa Scholarship (singing) has been awarded to Thelma H. Tuson, a native of Port Elizabeth, South Africa), Ada E. Gray being highly commended. The adjudicators were Messrs. Frederick Keel, Marcus Thomson, and Miss Mary T. Wilson (in the chair).

The Thomas Threlfall Scholarship (organ playing) has been awarded to Claude V. Allen, a native of Winchester. The adjudicators were Messrs. Rowland Briant and Reginald Steggall.

The Dr. Walter Stokes Scholarship (tenor singing) has been awarded to Francis D. M. Brown, a native of Horton, Bucks). The adjudicators were Messrs. Henry Beauchamp, Charles Phillips, and Arthur Thompson (chairman).

At the final afternoon concert of the indoor season at the Pump Room, Bath, last Saturday, Mr. Jan Hurst, the popular musical director, was presented with a laurel wreath by the regular patrons of the concerts. It was inscribed, "Bath, 1922 Au Revoir."

CARL ROSA SCHOOL OF OPERA.

Moved to Paddington.

The Carl Rosa School of Opera moved during the Easter holidays from Putney to Paddington, where the new term opened on Monday at Westbourne Hall, Westbourne Grove. The school was inaugurated two years ago at Southborough Hall, Putney Hill, and a large number of pupils have found their way therefrom to the operatic stage, the training, which is given by teachers who are experienced opera singers. Mr. Arthur Winckworth, who is the present director of the school, prides himself on being an exponent of the Italian method of Bel Canto, and he also has the advantage of a life-long knowledge of operatic requirements. A feature of the present season's development is the organisation of an evening operatic choral class for those wishing to become familiar with the choruses of standard operas.

The pupils of Highleigh House School, Brockley, gave an entertainment in St. Peter's Hall on Friday, May 5, in which dancing, music and drama were pleasantly combined. A fairy ballet and several character-dances by the junior forms were excellently carried through, and the second half of the evening was occupied by an Arabian Nights dramatic sketch, in which the girls of the higher forms showed a capital appreciation of the exigencies of the stage. Names of the performers, among so many, cannot be mentioned, but to Mrs. Summers, as principal, who trained the cast, Mr. Douglas Summers, who adapted the play, Miss Shearwood, of the South Norwood School of Dancing, who supervised the dances, and Miss Griggs, who, with Miss Stidolph, was responsible for the musical arrangements, much credit is due.

OPERATIC EXCHANGE.

Reply to Criticism.

The scheme outlined recently by Mr. Alfred Van Noorden, a director of the Carl Rosa Opera Company, for an exchange of tours this summer between the San Carlo Opera Company of America and the Carl Rosa Opera Company, has been the subject of much discussion and some criticism in theatrical and musical circles in this country.

Mr. Van Noorden says: "The suggestion that the project is not likely to be acceptable in the United States can be disposed of by the fact that I am assured from the other side of the Atlantic that Carl Rosa will be welcomed there with open arms. We can give the American public operatic production quite as good as they have ever had from a touring company, and better than anything they have had in English since Carl Rosa was there fifty years ago. The exchange is being considered in all seriousness, and will be of great interest and benefit to all opera-goers in both countries.

"With reference to the criticism which has been made," proceeds Mr. Van Noorden, "that Americans prefer a repertoire tinctured with the lighter side of opera to one of all heavier works, this is transparently insincere, because we have constantly intermixed lighter works with the heavier ones. "Hoffmann," "Bohemian Girl," "Merry Wives of Windsor," all frequently appear in our list. The suggestion also that it is a strain on the pockets of the public to maintain a live repertoire is ridiculous.

"The audiences for opera are larger than ever, and the moment expenses are slightly reduced—in the direction of railway fares, for instance—there is a financial as well as an artistic future for grand opera in English if carefully run in a sensible way."

GERVASE ELWES MEMORIAL FUND.

Captain J. F. Thistleton is organising an evening concert to take place at the Albert Hall on Empire Day, May 24, in aid of this fund. The whole of the proceeds will be devoted to helping necessitous cases of musicians.

His Eminence Cardinal Bourne has given his permission for the Westminster Cathedral Choir, under Dr. Terry, to appear and sing examples of early Church music, the Goossens Orchestra will play a programme consisting almost entirely of English music, and many well-known artists will appear.

QUEEN'S HALL RECITAL.

For the programme of his second recital at Queen's Hall on Friday evening next Battistini draws upon six operas, completing his selection with a great classic, Beethoven's "Adelaide," and a Spanish song of the popular type. Of the operas three are French and three Italian, two of the latter being by Verdi. The least familiar of them all is the aria from Saint-Saëns's "Henry VIII." The others are mostly universal favourites, such as "Dio Possente," from "Faust," and "Vision Futigive," from "Herodiade."

It is interesting to recall that Battistini has sung the part of Telramund (Lohengrin) in the presence of Richard Wagner, who presented him with a photograph, with a flattering inscription, in memory of the occasion.

"LA FILLE DU TAMBOUR MAJOR."

At Glasgow.

That clever amateur operatic combination, The Lyric Club, chose for this year's production, at the Theatre Royal, Offenbach's seldom played opera-comique, which had not been staged in Glasgow for over forty years. And an extremely good performance the Club gave, both as regards music and acting, and the crowded houses they enjoyed were well deserved. Miss Letty Linbourne made a charming Stella, and sang with cultured taste. Miss Greta Robertson was a dignified Duchesse Della Volta. The Vivandiere of Miss Netta Jack and the drummer-boy of Miss Edith McLaughlin were very clever renderings. In the tenor part of Capitaine Robert, Mr. J. Gregor Macgregor was happily suited, his singing and acting being alike admirable. Monthabor, the tambour major, was acted with rollicking good humour by Mr. Donald R. Maclaren. A clever character-study of the Duc Della Volta was given by Mr. G. L. Hardie, and the effeminate Marquis Bambini was amusingly portrayed by Mr. C. E. Pearson. Mr. Chas. R. M. Brookes was an efficient Clampas, and Mr. W. Shields Dickie was appropriately fierce as the brigand Antonio.

Mr. R. E. Jeffrey produced the opera in a most creditable manner, and spoke a specially written prologue in telling fashion.

Mr. Edwin Moir conducted, and kept his augmented orchestra and huge chorus well in hand.

The entire proceeds of the six performances were given to a local infirmary.

SOUTH LONDON BOHEMIANS.

Assisted by the Ampleforth Orchestra, under the direction of Mr. Archie Easton, the South London Bohemians presented "A Country Girl" at Streatham Hall, and an all-round excellent performance gave obvious pleasure to good houses from the 2nd to the 5th inst.

A wise discrimination cut the company down numerically to the proportions of the rather limited stage, and the scenery was distinctly happy.

The many items and characters preclude a full notice, but the part of Barry was well done by Mr. Harry Ford, jun., and Sophie by Miss Joyce Bennett. Geoffrey Challoner and the Princess, played by Mr. J. Jackson Whatley and Miss Kathleen Hicklenton, made very effective figures, and as the Rajah of Bhong Mr. William Henry must be singled out as very dignified. Marjorie Joy, played by Miss Ruth Bond, who sang her songs well, proved a right conception of the part, and the many others in the cast are all to be commended.

Naturally, "Under the Deodar," "Two Chicks," "The Rajah of Bhong," and such familiar numbers were of the most popular, but the whole production was of a thoroughly creditable standard.

PIANOFORTE RECITAL.

Mr. Dudley Slinger gave a pianoforte recital on Thursday, the 6th ult., at the Lecture Hall, Wimbledon. There was a large and appreciative audience, who, it was evident to see, were delighted with the excellent technique and expression of this gifted pianist. Among other items he gave were Beethoven's Sonata in F minor, Chopin's Etude in A flat major, also Chopin's Ballade in F Major. In these and all the other contributions Mr. Slinger deserved the approval and applause his playing elicited. Miss Paula St. Clair, a pleasing mezzo-soprano, varied the programme by several well-rendered songs in Italian and English, including "Love is a Sickness" and "Memories."

REIMAR DE RADUM'S PIANOFORTE RECITAL.

At Wigmore Hall, Mr. Reimar de Radum, one of the most capable and sincere of the younger generation, certainly did credit to the Steinway Grand, on the 11th inst., when he gave a recital under Mr. Philip Ashbrooke's concert direction. An evident tendency towards the modern school, nobody can find exception to a young artist who selects from Brahms, César Franck, Chopin, or Debussy, as well as from Arnold Bax. His execution is really excellent, and it may reasonably be expected that he will return from his forthcoming tour in South America with his undoubted capacities matured into even greater artistry.

BATH PUMP ROOM ORCHESTRA.

Mr. Jan Hurst and his Bath Pump Room Orchestra are fulfilling a special engagement on the Grand Pier, Weston-super-Mare, this week. Miss Hilda Blake, the brilliant Bath soprano, is the vocalist engaged. She is also amongst the soprano soloists engaged for this year's Three Choirs Festival, to be held at Gloucester.

Mr. Hurst returns to Blackpool for another summer season, opening on the Victoria Pier on Whit-Monday. He takes with him Messrs. John Roberts, violinist and leader; Edwin Kierton, viola; Lionel Taylor, solo 'cellist; T. E. Stanton, flautist; F. Lees, tympanist; and F. Dunworth, pianist and accompanist.

BANK OF ENGLAND OPERATIC SOCIETY.

This operatic society added considerably to their reputation by their performance of "The Yeomen of the Guard" at the King's Hall, Covent Garden, on four evenings last week. Miss Winifred M. Drake is the possessor of a sweet, well-trained voice, and she was responsible for a very fine interpretation, both vocally and dramatically, of the character of Elsie Maynard. Mr. Gerald A. C. Sandberg deftly balanced the humour and pathos of Jack Point, Mr. Harry Michell gave a clever rendering of Wilfred Shadbolt, Miss Edna E. Heath was successful as Phœbe, Mr. Charles W. Worger acquitted himself admirably as Colonel Fairfax, whilst Mr. Norman White as Sir Richard Cholmondeley, Mr. Ernest Withers, junr., as Sergeant Meryll, and Miss Doris Courtney as Dame Carruthers, also did well. The intelligent choral singing by the competent chorus, and the well-balanced orchestral playing, were conspicuous features of a successful venture.

LEAGUE OF BRITISH ARTISTS.

The League of British Artists are evidently out to break records, for the concert held at the Æolian Hall on Saturday, the 29th ult., was the fiftieth held under the League's auspices. Moreover, it was a concert which showed great improvement over its predecessors. Whether by auto-suggestion or otherwise, every day the League grows better and better. Several artists who occupied the platform on Saturday have previously been the objects of our praise, notably the clever young mezzo, Miss Mary Warwick; the excellent contralto, Miss Renée Cadell; and a powerful dramatic soprano, Miss Joan Bethune. Of the other vocalists, we liked particularly Miss Ina M. Chenery, a contralto with a voice of rich warmth, particularly in the lower register; but who at present takes her songs at too leisurely a pace. Lustre was further added to the programme by the presence of Miss Emilie Clarke, the composer of that popular ballad "Sincerity," who played the accompaniment to several of her songs, which were brightly sung by Miss Pauline Carter. The remaining singers were Miss Dorothy Whitby, a light soprano; Mr. Leslie Trott, a competent baritone; and Messrs Edward H. Reach and O. Winter Coppin, whose duets were some of the most applauded items, and deservedly so. The concert also boasted two solo instrumentalists, Miss Violet M. Abbott, pianiste, and Mr Stanton Rees, violinist; whilst variety was lent by the songs at the piano of Miss Dorothy Ashby, the costume character studies of Miss Janet Barrow and the recitals of Miss Beatrice Rose, the last-named a talented and experienced artist who is equally at home with either Dickensian or child studies. The accompaniments were provided by Miss Effie Warwick and Mr. Harold Rink.

HOLBORN HALL CONCERT.

The concert arranged by Messrs. Walter Lawrence and William Puddifoot held at the Holborn Hall recently proved most enjoyable. The opening item was a piano solo, "A Musical Switch," by Miss Ethel Morgan, who also proved a very capable accompanist. Miss Evelyn Pierson followed with "Valley of Laughter," which charmed everyone. Tragedy and humour are capitally combined in Mr. William Puddifoot's musical monologues, "Cinema Serial" and "I'm a Very Disappointed Man," for which he was heartily applauded. Baritone solos, "Tom O' Malmesbury" and "With a Love for the Deep Blue Sea," were admirably sung by Mr. Walter Lawrence, encores being demanded.

Miss Dorothy Lisk, a good contralto, sang "When You Are There" and "The Harlequin" excellently. Miss Nora Daly charmed all with "Il Bacio." Mr. Sidney Emmens, an excellent baritone, sang "Floral Dance" in a very pleasing manner, also appearing in a humorous sketch with Miss Estelle Cottell. Miss Cottell later gave a capital single turn, impersonating a well-known comedienne. "I Hear You Calling Me," sung by Mr. William Rowley, tenor, was a great favourite, as was his encore, "A Pair of Sparkling Eyes." The Two K's, comedians, made one of the decided hits of the evening, and Miss Norah Williams and Mr. Cedric Richardson gave very pleasing piano duets.

WIGMORE HALL.

On Thursday, the 27th ult., Miss Lucille Oliver, the young American pianist, gave a recital before a large audience. She is a fine pianist with light, sympathetic touch, and much strength when required. Selections were given from Bach, Chopin, Mozart, Debussy, and Ravel. The special items were Armenian folk tunes, arranged by Brockway, and pieces by Leginska, the celebrated American teacher. The best of all was the Sonata in D for two pianos (Chopin), played by Leginska and Miss Oliver. The Armenian "Wedding March" was plaintive and haunting. The Gargoyles of Notre Dame was a weird mixture, heavy repeated bass notes all through and curious detached notes—certainly not a melody.

The Scherzo after Tagori (Leginska) was a bold, dashing piece, but not pleasing to the ear. Several bouquets were presented.

A. E. MILGROM CONCERT DIRECTION.

Mr. A. E. Milgrom, the principal of the concert agency whose offices are at 324, Regent-street, has had considerable experience in the musical world, as, previous to becoming a concert director, he was himself a baritone vocalist.

Mr. Milgrom is quite justifiably proud of the fact that Tonbridge is indebted to him for its first concert party, which opened in the Castle grounds in June, 1920, and had a very successful season. A month or two later he provided the artists for the Y.M.C.A., American Army of Occupation, at Coblentz, Germany.

At the beginning of last year Mr. Milgrom gave a series of four subscription concerts at the Assembly Rooms, Surbiton, his programmes including the names of well-known artists, a special feature being the appearance at each concert of one local artist. In the February following he acted as the hon. musical director of the Hackney Sunday Concert Society, the president of which was the Mayor, the concerts being held at the King's Hall, Hackney Baths. On Easter Monday of the same year a particularly attractive concert was given at the Queen's Hall, Langham Place, under the direction of Mr. Milgrom, and he also acted as agent for the new Russian Balalaika Orchestra, which appeared at the Coliseum.

Amongst the artists introduced to London audiences by Mr. Milgrom may be mentioned Maryla Gremo, an exceedingly clever Polish child dancer, who in February of this year made her appearance at a special matinée at the London Pavilion.

Mr. Milgrom informed an "Era" representative in the course of a brief chat that he was always on the look-out for the talented but unknown artist; this he regarded as one of his special lines of business. He also mentioned that his auditions were not given in the ordinary way, but that musical evenings or "At Homes" were arranged, and aspirants' musical ability was tested in the presence of an aurience of thirty or forty people. He also makes it a point to be perfectly frank with aspiring vocalists or instrumentalists, and tells them plainly if, in his opinion, their qualifications for a musical career do not reach the standard which spells success. In other words, he warns those young people who come to him for advice not to waste their time and money with the idea of entering an always precarious profession for which their artistic capacity does not sufficiently qualify them.

CONCERT SEASON AT ILFRACOMBE.

The concert season at the Gaiety Hall, Ilfracombe (proprietor and manager, Mr A. J. Harding), starts this week with the engagement of a very attractive party, Talent.

With Mr. E. J. Tamlyn again entertainments manager for the local district council, the season band gave its first performance at this popular North Devon resort at Easter. The conductor this summer is Mr. Walter Almgill, L.R.A.M.

ST. LEONARDS PIER.

The great attraction at the pier at St. Leonards-on-Sea last week were the performances of the members of the Arthur Hill Amateur Dramatic School, who appeared in repertory. Several well-known local players were included in the cast. The programme consisted of three sketches, and wound up with a musical extravaganza, "Up in Mars," by Mr. Arthur Hall, whose genius is well known to local residents. Professor Tarz (from Mars) was excellently portrayed by the author; Miss Beryl Dene as Zoë Celeste showed great charm as a London revue artist. Special mention may be made of Miss Katie Bishop, a charming young lady whose dancing was a great help to the success of the company's efforts. Miss Bishop is a pupil of Miss Clarice Harradine.

The orchestra was under the direction of Mr. Bawtree-Williams, very ably assisted by Messrs. Chas. Russell and Percy Chandler. Bor and Parkin's orchestra (formerly of Bexhill) plays daily on the pier at 3.15 (Mondays and Tuesdays excepted).

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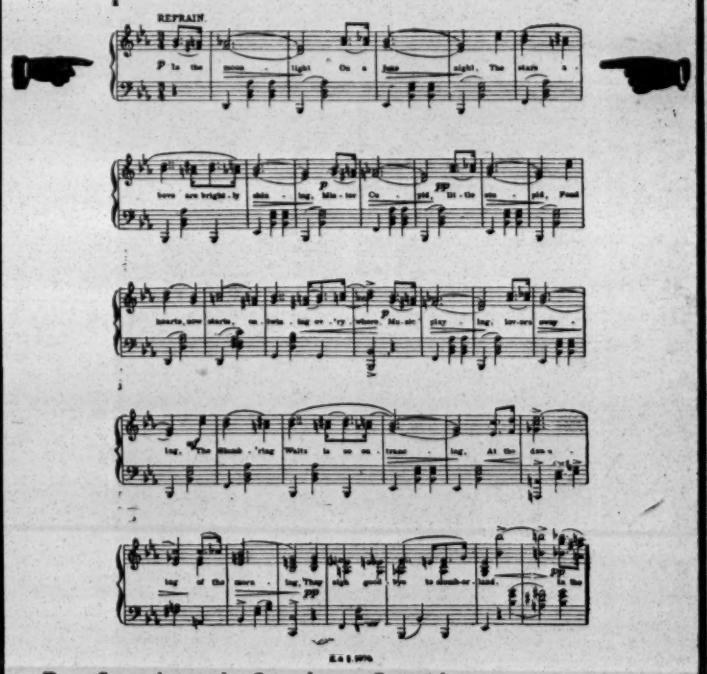
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The *Daily Telegraph* Tuesday, April 18 :— "A special feature of the Easter Monday evening concert at the Queen's Hall was the appearance of the Russian Balalaika Orchestra. It was good to hear them play this refreshing music with such skill, taste and authority, etc., etc. The Russian Cossack dances were performed with characteristic animation, etc., etc."

Advertiser will consider any favourable place (seaside or Inland) where money can be taken on percentage or any other terms suggested by promotors. This is a first-rate Concert Party (not costume), and suitable for the best Theatres and Concert Halls.

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CONCERT PARTIES ON TOUR.

ARCADIANS, THE.—May 8, Jesmond Pav., Newcastle; 15, Pavilion, Jesmond.
ARCADY.—May 8, Coronation Gdns., Leyton.
BUBBLES.—May 8, Stow Hill Pav., Newport.
CHARADE.—May 8, Lyric, Hull.
CIGARETTES.—May 8, Emp., Bedford.
CRITERIONS, THE.—May 8, Olympian Gdns., Rock Ferry.
FARCE.—May 8, Pier, Southampton.
FRILLS AND FLOUNCES.—May 8, Pav., Seaforth.
GIPSIES.—May 8, Leas Pav., Folkestone.
IDEALS, THE.—May 8, Bohemia, Broadstairs; 15, Paddock Gdns., Guildford.
JAKE-A-LOO.—May 8, Hippo., Ashford; 15, Electric Th., Boro' Green.
JOVIAL JOLLIES.—May 8, Bingley Palace, Yorks.
LIVE WIRES, THE.—May 8, Playhouse, Dorking.
MASKS AND FACES.—May 8, Pier, New Brighton.
NEW CADETS.—May 8, Harrogate.
NOVELTY.—May 8, Hoylake.
OPTIMISTS, THE.—May 8, T.H., Sale.
ORANGE CLUB, THE.—May 8, Bognor.
PEACHES.—May 8, United Services Hall, Letchworth; 15, T.R., Bury St. Edmunds.
PLAYMAKERS, THE.—May 8, Pav., Stroud; 15, Central Palace, Hoylake.
POPPIES, THE.—May 15, Pier Pav., Plymouth.
PRO RATAS, THE.—May 8, Pal., Woking.
PUNCH.—May 8 Hippo., Nottingham.
QUAINTESQUES, THE.—May 8, Gosforth, Newcastle.
QUIXOTES, THE.—May 8, Pav., Teignmouth.
RAMBLERS, THE.—May 8, Pier, Hastings.
ROGUES, THE.—May 8, Morpeth.
SEVEN NOBODIES, THE. — May 8, Arcadia, Colwyn Bay.
SUMMITS, THE.—May 8, Arc. Pav., Leeds.
SUN-SPOTS.—May 8, T.R., Sheffield.
VAGABONDS, THE. — May 8, Crown, Eccles; 15, Palladium, Southport.
VAGRANTS, THE.—May 8, D.P., Eastbourne.
VARIETY.—May 8, Pier Pav., Skegness; 15, Pavilion, Rusholme.
XL'S, THE.—May 8, Clarence Pier, Southsea.

THE THALIANS AT FULHAM.

An excellent show was given on Monday, the 24th ult., by "The Thalians" concert party at the Town Hall, Fulham. One item of interest is the fact that the male voice party are all ex-officers who have done "their bit" for King and Country. The hall, which is a large one, was well filled by a very appreciative audience. The concert opened with "God Save the King," by the quartet, and a very excellent rendering of "Rondo Capricioso" by Mr. Abbe. This was followed by the Thalians with "Drink to Me Only," which, in response to an encore, they gave "Little Tommy Went A'fishing." Miss Queenie Williams, who has a very fine voice, sang with success "My Prayer," and later "Love's a Merchant." Mr. Henry Doughty recited "King Arthur," by Tennyson, the music was supplied by Vera Leslie. Miss England and Greenhalgh were a great success in "The Moon Hath Raised Her Lamp Above," and as an encore gave "Watchman, What of the Night?" Mr. Reginald Dale supplied two humourous interludes; Miss Cicely Turner was encored in Allitsen's "A Song of Thanksgiving"; Mr. J. England's rendering of "Moon of My Delight," was much appreciated; Mr. Greenhalgh with "I Have Twelve Oxen," and "In This Hour of Softened Splendour," concluded a very satisfactory evening's entertainment.

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CONCERT PARTY NOTES.

Joy at Cirencester.

A merry and bright little show is presented at Mrs. Albany Ward's Picture House this week by Mr. Mackenzie Lee's concert party, Joy, which fully justifies its title. Miss Doris Langdon, a vivacious comedian, dancer and piano entertainer, is a prime favourite; William Tennant, an excellent tenor, is greatly appreciated; while the comedy element is safe in the hands (and feet) of Mackenzie Lee and Edwin Jackson. Mollie Milne, Emily Frances and Edith Weyman combine to produce a most enjoyable entertainment.

Fancy Fair.

Mr. Charles Heslop's Fancy Fair company were recently at the Assembly Rooms, Salisbury, and a very smart programme was presented. The company includes the following talented artists: Miss Rodo Slade, Mr. John Carrodus, Miss Mollie Milne, Mr. Leslie Vernon, Miss Gladys Sewell, Mr. Myles Clifton, with Mr. Edmund Gaeton at the piano. The programme is very varied, the songs and sketches being right up to date. 'Book by Cook" is a smart musical number with a fine swing in it.

The Ad Libs.

There was an enthusiastic audience to welcome the Ad Libs., who opened the concert party season at Messrs. Gane and Morley's riverside pavilion at the Paddock Gardens, Guildford. The Ad Libs. offer a jolly show with melody, song, and dance, in excellent proportion. The artists include G. Denby, a baritone singer of merit; Duggie Campbell, who wins favour with light-comedy numbers and footwork; Will Learmouth, a monologist of pronounced ability; Kathleen Beldon, who possesses an appealing soprano voice; Beryl Thornycroft, a talented 'cellist and dancer; Cissie Douglas, who scores with "goey" items and dances; and Nora Nelson, A.R.C.M., a brilliant pianiste. Will Gane, himself, puts in welcome appearances at intervals.

Catlin's Royal Pierrots.

This excellent company have been paying their usual visit to the De Montford Hall, Leicester, and were well received by good audiences. Several of the members are popular here, one being Syd Frere, who is a clever comedian; another who creates roars of laughter is A. Macallister. The dancing of Quest Paula is much appreciated, as also is the mimicry of Dorothy Ashley. Others in the troupe who are good are Jack Britton, light comedian and dancer; Harry Burns, character comedian; Harry Fairman, baritone; Grace Whitney, soubrette and dancer; Weston Drury, entertainer; Elsie Herbert, vocalist; and Jack Dwyer, who plays the accompaniments in a praiseworthy manner. The concerted items and trios are well done. The song scena, "Something Oriental," receives great applause.

Supremacy.

This well-known concert party, consisting of Gertie Orchard, soprano; George Nicholls, baritone; Jennie Tate, comedienne and dancer; Dudley Downing, pianist and entertainer; Ethel Netherivey, entertainer; A. Scott Banner, novelty singer and expert dancer; and Will Judge, character comedian, were appearing at the Harbour Pavilion, Morecambe, recently.

The Melody Mixers.

New to Guildford, the above-named combination were in possession at he Paddock Gardens Pavilion last week. The programmes offered were excellent in every way—high-class vocalism being a feature—while clever comedy was much in evidence. The artists included Gladys Warrell, recalled for her rendering of "Rose of My Heart"; Dolly Vernon, a clever comedienne and dancer; Ian Hunter, in fine voice; Ray Morgan, a contralto singer of merit; Sandy Fraser, a real Scottish droll; Moya Lilavati, in brilliant solo efforts at the piano; and Val. Vaux, to the fore with excellent fooling.

MRS. ARIA WRITES

About Fashions On and Off the Stage, and of Many Other Matters.

IT is rather amusing to notice how *the* profession will take unanimously to itself, now here, now there, some special restaurant for luncheon, the neighbourhoods of Soho and Leicester Square being most generously patronised. I could an' I would allocate and name most definitely, but with all discretion I refrain, whilst mentioning that yesterday I found most superior fare at most superior prices in the company of most superior artists, meeting on the way thereunto, in Regent-street, a most famous author, and asking him to join us.

"No," he replied, with a sapient wag of his head, "I can't go there. Too many other distinguished, I should never get noticed."

I believe he was right, for I found myself in the company of John Galsworthy, Haidée Wright, Lilian Braithwaite, Joyce Carey, Donald Calthorp, and at least four beauties of musical comedy notoriety. "Some" party, and most amusing, and between the excellent courses I had time to observe that Spring costumes are not yet being aired, while new millinery was in the ascendant—a not unnatural position for millinery, old or new.

Joyce Carey had an attractive little tricorne of geranium-red fine straw, and Lilian Braithwaite wore a charming grey toque, grey veiled, with a grey dress, grey fur-bordered, and Haidée Wright's close cap was encircled with wide open flowers.

Talking of flowers, I remind myself with some pleasure of the fact that a new ballet for children has just made its appearance—from the pen of E. Ellis Morris, who specialises with considerable skill in such utilities—"The Fairy Peacemaker"—this last effort includes dances to honour Springtime, Harvest, Sunshine and Shadow; the ideas being quite simple, and easily produced with good effect within or without doors, permission being duly obtained from The Gables, Forest Green, Woodchester, Glos.

Praise, praise, and praise again, goes to the scenery and dresses of "The Decameron Nights" at Drury Lane, and Ellis Jeffreys shares the honours with the decorations of stage and auditorium alike. It is easy to picture how fine she looks in that costume sketched here, with a bodice of sumptuously brocaded crimson velvet, a skirt of plain red fabric, much turquoise and gold used for the embroidery, and a long veil of turquoise-blue, from the wimpled, jewelled headdress; all really beautiful.

That adjective I can apply most justly again to Mrs. James K. Hackett. Twice recently have I mentioned the elegance of this lady, who possesses indeed too many graces, and, amongst them, an instinct for gowns, ancient and modern; looking as well in the golden draperies of Desdemona, in the jade-green *crêpe de chine*, signed Reville, and in the simplest of Parisian blue serge, well enhanced by embroidered white lawn collar and deep plain frills of the same beneath bell-shaped sleeves of serge and black satin, black satin also forming an underskirt.

On the road towards that economy which is talked about and scarcely practised, I advance proudly a successful renovation of a one-piece tea-gown of rose-pink soft satin, erstwhile embellished by smoke-grey fur, which was not exactly fox, and had suffered considerably during the winter, so that its banishment from polite society was essential. The gown, denuded of it, seemed bare and *blasé*, and has been most successfully endowed with a brown ninon jumper, cut at long points on either hip, and tasselled with pink beads, glassy, not coral, such decoration further playing a good part as the centre of little rosettes of brown ribbon, which adorn the round *décolletage*, and straight hems. For a moderate outlay of some fifteen shillings that rose-pink gown has been re-introduced into respectability.

Amongst the privileges of my last week's social round was a meeting with Miss Zoe Akyn, well acclaimed dramatist, from New York, with *Déclassée* and "Daddy Goes a Hunting" to her successful credit. Incidentally, although personalities are condemned, I would mention that I found her very attractive in her eloquence, and of a genial smile beneath a silver turban toque, well accompanied by a *crêpe marocain* costume. She was very enthusiastic over Sybil Thorndike's performance in "The Trojan Woman," and looking forward hopefully to a prolonged stay in London, although, of course, like all good Americans, she announced herself as "Just off to Paris for a while."

But I seem to be forgetting my duty and primary excuse for existence when I ignore fashion, and my responsibility to discuss the great case of long skirt versus short skirt. As a matter of fact, no real observer could take the point seriously for argument. At least a year ago dresses elongated themselves below the calf for day wear, while evening frocks bore a wisp of a train. That the multitude should just have discovered these facts is, of course, as it should be, for if everybody knew everything at the same time alike in the worlds of fashion, art, literature, or politics, teachers, with prophets, would be amongst the unemployed. Most comments on dress come "after the fair," and, however much we may endeavour to promote England as first authority in the art, and however loudly America may proclaim itself more efficient we yet continue, and always shall continue, to listen most attentively to the voice of France.

MISS ELLIS JEFFREYS IN "DECA MERON NIGHTS" AT DRURY LANE.

"THE ROSE GARDEN."

Musical Play, in Two Acts, the book by Arthur Miller and Eustace Baynes, the lyrics by Eustace Baynes, and the music by Arthur Wood, Produced at the Hippodrome, Boscombe, on Monday, May 1.

Masie Warrington .. Desirée Ellinger
Lord Rockhampton .... Strafford Moss
The Hon. James Bilworthy Barrett Lennard
Lady Milverley, M.P. .... Irene Booth
Peter Bravington .. Leonard Underwood
Sidney Bullchester .... Martin Adeson
Madge Fairweather ..... Roy Wilson

Mr. George Shurley was responsible for the production of this new musical comedy.

The plot possesses originality, and the scene is picturesquely laid in the grounds of a school of rose gardening in Devonshire. The irascible old landlord, Lord Rockhampton, is bent on his son, the Hon. Jas. Bilworthy, marrying Masie Warrington, the charming proprietress of the school. Masie, however, has a favoured suitor in Peter Bravington, a young lawyer, while the Hon. James is in love with Masie's secretary; but the old man will listen to no objections, and threatens to turn the lady gardener out of her delightful flower garden if his wishes are not complied with. Her solicitor lover, however, comes to the rescue at the right moment, and, by buying adjoining land and threatening to erect a tannery that will render the neighbouring land valueless, compels his lordship to give way. The brightest feature of the production was the music, which at times reached a high standard of excellence.

Miss Desirée Ellinger made a most attractive lady gardener, and gave artistic renderings of the songs with which she was provided. "Just Refuse to Worry" proved one of her most popular numbers. The duets with her solicitor lover were also well applauded. The latter character was ably played by Mr. Leonard Underwood, who possesses a voice of excellent quality. The humour is in the hands of Mr. Martin Adeson, who acquitted himself really well and afforded continuous amusement when he was on the stage in his character of the old gardener of the establishment. Mr. Barrett Lennard as the Hon. James and Miss Roy Wilson as the secretary imparted much animation to the production, while Mr. Strafford Moss as the landlord and Miss Irene Booth as the lady M.P. did all that was required of them. The new production had a cordial reception from a large audience.

"THE FOURTH KNAVE."

Play, in Three Acts, Produced at the Theatre Royal, Bristol, on Monday, May 1.

Herbert Morson ..... Alex E. Lambton
Bond ..... Artie Francis
Sir Geo. Blewitt ..... Victor Lorraine
Henry Blewitt ..... Norman Hoult
Beryl Carr ..... Sarah Benedict
Lionel Carr ..... Dawson Scott
Mrs. Aspinall ..... Gertrude Hayton
Dick Forrester ..... Leslie Sparkes
Ian Blewitt ..... John E. Rey

This new play is by Miss Sarah Benedict and Mr. Leslie Sparkes, both of whom take prominent parts in the cast. The scene is the Lounge Hall of Sir George Blewitt's house. The story opens on a morning when the three knaves — Sir George, Henry Blewitt and Herbert Morson—are plotting to keep the heir—Ian Blewitt—from his rightful possessions. The carrying out of their plans is, however, interrupted by the arrival on the scene of Dick Forrester, who is assuming the character for the time being of the rightful heir. He is assisted by Bond, the butler, who is in reality a detective disguised. Henry Blewitt makes violent love to Beryl Carr, who is a guest at Sir George's house, and she at first rejects his love with scorn. Dick Forrester is the man who has won her heart, but, as the result of his being unable to reveal his real identity, the engagement is broken off and she becomes engaged to Blewitt. It is but natural that this should lead to some unpleasant scenes between the rivals; but eventually there appears on the scene at midnight the rightful heir, who is admitted through the window by Forrester after all the household has retired for the night. They are, however, discovered by Beryl, who, believing them to be burglars, alarms the house. In the explanations which follow the true state of affairs is disclosed. Beryl is reunited to her old lover, and all ends happily.

The new production was given an excellent reception. Mr. Alex E. Lambton as Herbert Morson, Mr. Victor Lorraine as Sir George Blewitt, and Mr. Norman Hoult as Henry Blewitt, the three villainous characters, all gave excellent impersonations. Mr. Artie Francis as Bond, the disguised detective, deserves special mention for a clever character study, which was not in the least overdone. Miss Sarah Benedict as Beryl Carr also gave a capital performance of a difficult rôle, and well deserved the applause she gained. Mr. Dawson Scott was an amusing Lionel Carr, and evoked hearty laughter. Miss Gertrude Hayton as Mrs. Aspinall made the most of her opportunities; Mr. Leslie Sparkes as Dick Forrester, and Mr. John E. Rey as Ian Blewitt proved very effective and successful.

The play needs a little revision here and there, but there is no reason why "The Fourth Knave" should not have a very successful career.

CHELTENHAM THESPIANS.

Cheltenham Thespians' dramatic section produced a triple show at the Opera House, and some of their finest work was seen. "Raffles" was quite a finished production, Mr. Coxwell Rogers in the name-part being able to impart a professional touch to his fellow players. In "Beauty and the Barge" Mr. H. O. Barnett was splendid as Captain Barley; Mr. Keith Jackson as Lieut. Boyne, R.N., was naturalness itself, and as the leader of the sailor-men Mr. Lyn Rainger as Tom Codd was a tower of strength. "Waiting for the Bus" was also given during the week.

Well-known Auctioneers' Activities.

Messrs. Samuel Wallrock and Co., auctioneers and valuers, of 16, Brook-street, W., have acquired the commodious house, No. 7, Blenheim-street, New Bond-street, W.1., which they will occupy as their offices on and after the 15th inst.

They have also acquired the very extensive and well-appointed "Blenheim Auction Galleries" adjoining, from Mr. Cyril Sykes, who is retiring from business, owing to ill health. Messrs. Wallrock in future intend to conduct all their sales of properties, reversions, policies, &c., in a specially appointed hall in these galleries. They will also hold periodical auction sales of furniture, works of art, jewellery, pictures, plate, wines, &c., in the main galleries, which cover a ground area of over 9,000ft., are considered the best in London, and upon which about £20,000 has been expended within the last few months.

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THEATRICAL GOSSIP.

Shakespeare Festival at Nottingham—Old Vic Reconstruction Fund—Comedy by New Author—"The Bat" for Paris.

Shakespeare Festival at Nottingham.

Nottingham is once more enjoying the luxury of a Shakespeare Festival, the second of its kind to be produced at the Repertory Theatre. The Misses Compton have already presented "As You Like It" to appreciative audiences, who delighted in the beauty and poetry of this play. This will be followed by "Macbeth," which will run for two weeks, and Nottingham is looking forward with eagerness to this, the first production at the Repertory Theatre of one of the greatest of Shakespeare's tragedies. The historical play of "King Henry Fourth (Part I.)" will follow "Macbeth." Judging by the reception of "As You Like It," this second Shakespeare Festival will be as successful and as much appreciated as its predecessor of last year.

Revival of "Dear Brutus."

Many well-known stage folk were present at Wyndham's on Saturday night. Lady du Maurier, in black velvet, was in one box, accompanied by a pretty bobbed-haired daughter, and in another was Miss Isabel Jay (Mrs. Frank Curzon) charmingly gowned in lavender crêpe de Chine. Miss Edna Best was recognised as she came into the stalls in a cloak of white silk and fur, under which one caught a glimpse of blue. Miss Marion Terry was looking charming in a graceful black dress, and Sir Squire Bancroft was youthfully débonair as ever.

The Old Vic.

The 1921-22 season of Sheakespeare at the Old Vic. will conclude with a play entirely new to the theatre, "Timon of Athens," the first performance of which was given on Monday. It will be repeated this (Wednesday) evening, and at Thursday's matinée, and on Friday evening, the last of the season, when it will be followed by a revel. "Faust" has been chosen as the final opera, being played on Thursday and Saturday evenings. There will also be a matinée on Saturday of Nicholas Gatty's "The Tempest."

The Reconstruction Fund.

Upwards of £5,500 has been raised this season of the £30,000 required for alterations to the theatre. The management has recently received a cheque for £100 from the King of Siam, and the celebrated artist, William Rotenstein, has promised to hand over to the fund the fees received from sitters who wish to benefit themselves and the Old Vic. at the same time, up to the value of £100. Members of the dramatic profession he will draw for 10 guineas, or half his charge to the ordinary public.

Bransby in a New Character.

Mr. Bransby Williams, who with his company is appearing at the Alexandra Theatre, Hull, this week, relates a funny incident that happened to him on one occasion while he was staying in that town. It is his custom to board a 'bus going out into the country, and there get off and find some quiet spot to do a bit of rehearsing. One day he got on the 'bus going to Kirkella, and after reaching the terminus, walked some distance down a country lane. He thought it would be an excellent opportunity to rehearse a speech he had in hand, and so he commenced to address an imaginary audience. Half-way through he heard a voice, and, turning, saw a farm labourer looking over a hedge. The man said: "You'd better go back, or they'll be out to look for you," and pointed to a big building in the distance. On enquiry, he discovered that the big building was Willerby Asylum.

Degree for Mr. Barry Jackson.

Birmingham University is about to confer an honorary degree on Mr. Barry V. Jackson in recognition of his distinguished services to literature and art, particularly in connection with the Repertory Theatre at Birmingham, which he founded, and of which he remains the inspiration. It is an honour which is overdue.

"The Dover Road."

Mr. Allan Aynesworth has been engaged by Mr. Frederick Harrison for his new play, "The Dover Road," to create the part of the butler.

Comedy by New Author.

The date of the next production of the Royal Academy of Dramatic Art Ex-Students' Club has been provisionally fixed for Sunday, the 28th inst., when a new comedy, entitled "The Tenth Point," by R. A. Allen, will be produced in the Academy Theatre. This, like the previous productions of the club, is the work of a new author. The committee invite dramatiste to submit plays for consideration to the Hon. Secretary (Play Productions), 62, Gower-street, W.C.1.

"The Bat."

The French rights to "The Bat" have been acquired by Baron Henri de Rothschild, proprietor and manager of the Theatre Antoine, Paris. The work of adaptation to the French stage has been entrusted to the capable hands of M. Pierre Respleux, who is also engaged on the adaptation of "The Sign on the Door," to be produced at the same theatre.

Mr. Gilbert Miller is sailing from New York on the 13th inst., and will go to Paris soon after his arrival in Europe to produce "The Bat" for Baron de Rothschild.

A Youthful Viola.

Mr. Charles Fry is giving a special performance of "Twelfth Night" at King George's Hall on Friday, the 26th inst., with the view of introducing his young pupil, Phyllis Thomas, as Viola. The Committee of the Appeal Fund for the old Vic. has accepted his offer to give the preceeds of this performance to that fund. Miss Thomas has previously appeared as Juliet and Katherine with considerable success.

Mr. Charles Doran at Bath.

Speaking at the luncheon of the Bath Rotary Club last week, Mr. Charles Doran, who was appearing with his Shakespearean company at the Theatre Royal, chose as his subject, "The Shakespearean Outlook." "Humanity," said Mr. Doran, "needed a guide to enable the uncharted seas of life to be successfully navigated, and the two most sure guides to conduct, in his opinion, were Christ and Shakespeare. As the result of the noble work done by the Actors' Church Union, the relations between the church and the stage had greatly improved in recent years. Two years ago, in April, 1920, when he and his company were playing at Canterbury the Archbishop and his family were regular patrons.

Speaking after the performance of "King Henry V." at the Theatre Royal, Mr. Charles Doran said that Bath as a city of culture and ancientry, with a sympathetic regard for art, should be able to appreciate the good things Shakespeare had given.

Royal General Theatrical Fund.

The May meeting of the board of directors of the Royal General Theatrical Fund was held at Goschen Buildings, Henrietta-street, London, W.C., on the 2nd instant. Mr. Douglas Gordon (the Chairman of the Association) presided. Messrs. Lionel Carson (Hon. Tressurer), Henry Doughty, Alfred Goddard, Edmund Gwenn, C. Wordley Hulse, William Leuw, C.C., Frank Weathersby, Rathmell Wilson, H. Saxe Wyndham, and Charles Cruickshanks (Secretary) were in attendance.

The Secretary reported the recent purchase of £23,553 9s. Local Loans 3 per cent. Stock, and was instructed to invest a further £500 in the same direction if so advised by the fund's bankers.

The Secretary also reported the receipt of notice of a legacy of £100 coming to the Fund under the will of the late Mr. M. R. Morand, who was Chairman of the Association for a number of years.

The Secretary reported he had executed the necessary Deed Poll setting out the alteration of Rule 34, and the document was in the hands of the Hon. Solicitors for enrollment in the Court of Chancery.

"The Immortal Hour."

It is understood that Rutland Boughton's striking music drama, "The Immortal Hour," is likely to be produced in London shortly. It has again been put on the stage of the Repertory Theatre, Birmingham, where it was first produced. Some structural changes have been effected, and variations of the cast have shed new lights on a work which is stamped with originality and sincerity.

A New Appointment.

Mr. J. T. Grein, the well-known dramatic critic and theatrical producer, and Consul-General for Liberia, has accepted the post of Honorary Literary Adviser in the British Empire to the City Theatres and Libraries of Antwerp. He will see that British books of merit find their way to the Antwerp City Library, that British plays and British music are heard in the Flemish theatres, and that Flemish writings will find a more ready access to England. Mr. Grein has already secured a Flemish play, "When the Bells Are Pealing," which will be tried out at the Playwrights' Theatre in about a month's time.

Interlude Players.

On Sunday evening next, at the King's Hall, Covent Garden, the Interlude Players, under the direction of Mr. Clive Currie, will play Henry Arthur Jones's comedy, "Mrs. Dane's Defence," which will be preceded by a new one-act farce by Mr. J. Smith-Wright entitled "Dear John." The casts will include Miss Muriel Minty, Miss Rosalie Notrelle, Mr. Cecil Trouncer, Mr. Smith-Wright and Mr. Currie.

County, Chelmsford.

The concert party season at the County Theatre, Chelmsford, opens on May 22. The bookings include Gordon Loates' Peaches, Douglas Steward and Molly Stoll in "Charade," Wilson James "Gaieties," Ernest Crampton's "Carnival's Call," "Pan," "Punch," "The Colleagues," "12 Musical Comedy Kids," "Laughter," etc.

Last week big business was done with Wilfred Shine and company in "The Partners" and "The Jeffersons." This week "The Yellow Ticket" and "The Walls of Jericho" will be given, and other bookings are "Monty's Flapper" and "A Week End."

American Journalist in London.

Mr. Barton B. Beach, the well-known American journalist, who is on a visit to London, writes, in an article contributed to the "Chicago Post":—"Discontent is the word that describes most accurately the mental condition of the London theatrical world at this moment; but the discontent is constructive in tendency, not destructive, and makes for improvement. Ten days in London, visits to four representative vocal houses and three movie palaces, conversations with half a dozen of the chief producers, and a score or more of actors and actresses of high rank, will convince an American of the need of certain reforms in the theatre of this country and the passionate desire to effectuate them."

Billie Hill.

Billie Hill was down with whooping cough during the last fortnight of "Running Water," and so unable to perform the announcing of Capt. Chayne and other neat little parlourmaid business. But she is better now, and about to rehearse for "Quarantine," having a considerable contract with Mr. J. E. Vedrenne.

Kensington Little Theatre.

Miss Kitty Willoughby, director of the Kensington Little Theatre, Philbeach-gardens, writes: "Owing to the Censor having refused his sanction to our performing "Two Women" (a play that was perfectly innocent), and the papers having made such a feature of the fact that a play had been banned in respectable Kensington, the church authorities to whom the hall belongs have asked us to give up our lease, so we are closing temporarily, until more suitable premises can be found."

The "Old Vic." and Morley College.

Mr. Edward J. Urwick, chairman of the Council of Morley College, writes with reference to the appeal made in November las for funds to enable the Royal Victoria Hall to comply with the London County Council's requirements, and so to carry on the performances of Shakespeare and opera by which the "Old Vic." has contributed so much to the cause of drama in London. Mr. Urwick writes: "My council are, both individually and as an educational body, very anxious that the work of the 'Old Vic.' shall not be brought to an end. They remember also many acts of assistance and kindness on the part of Miss Cons, Mies Baylis, and the Governors of the Hall. If the necessary sum (£30,000) is raised, they will move the College to another building with a sense of relief that they have not been forced to stand in the way of one of the most purely beneficial enterprises in London. But the year of grace allowed by the Council is passing, and they wish to remind your readers that the danger of the complete cessation of the enterprise is becoming real and immirent. Contributions should be sent to the secretary, Royal Victoria Hall, Waterloo-road,

Presentation to Edwin Greaves.

Mr. Edwin Greaves has, we hear, severed his connection with the Theatre Royal, Birmingham, after seven years as acting manager. A substantial cheque was given him on leaving, and from outside friends he was presented with a handsome wallet, while from ladies in the theatre he received a solid silver ash tray. Numerous friends in Birmingham regret Mr. Greaves' departure from the Royal.

Overseas League Dramatic Club.

Since its removal from Aldwych to Vernon House, Park Place, the Overseas League has lost no opportunity of extending its activities on the social side. The latest departure of this enterprising organisation is the formation of a dramatic club amongst its members. The first public performances are to be given on Tuesday and Wednesday evenings, May 16 and 17, at the Guildhall School of Music. The play selected is "The Unknown Quantity," by Herbert Swears, who has kindly consented to act as producer.

Art "On Appro."

Started a fortnight ago, the Arts League of Service scheme for sending out portfolios of original drawings and water colours by modern artists to those wishing to acquire specimens of modern work, is meeting with much success. Many applications have been received for these portfolios, which are sent direct to the applicants' homes, and may be kept for a week "on appro.," for the would-be purchaser to consider them at his leisure, his only liability being the cost of the carriage one way.

THE LYCEUM.

Order for Sale and Partition.

In the Chancery Division on Tuesday counsel for Mr. Frederick Melville moved for judgment in the partition action brought by that gentleman against his brother, Mr. Walter Melville, in reference to various theatre properties owned jointly by them. The action was undefended.

Counsel (Mr. H. Johnson) said the parties were tenants in common of the reversion of the Lyceum Theatre and three separate registered titles to the Princes Theatre and certain theatrical scene-painting rooms.

Mr. Justice Eve granted the usual order for sale and partition.

ACTORS' ASSOCIATION MATTERS.

Secretary's Notes.

"A.A. SHOP."

A special general meeting will be held on Sunday, May 14, at the Alhambra Theatre, at 7 p.m. The speakers on this occasion will be Mr. Patrick Hastings, K.C., and Mr. James K. Hackett. All artists should take the greatest interest in these meetings and turn up in large numbers to hear and take part therein.

A special general meeting will also be held on Sunday, May 21, at 7 p.m., at the Aldwych Theatre, when the following resolution will be moved by Miss Eva Moore:

I beg to move that as Mr. Lugg is definitely pledged to and associated with a certain political party, it seems probable that as Mr. Lugg is the *paid secretary* of the Actors' Association, that the Association may appear to be connected with that party under which Mr. Lugg seeks election.

That it would be detrimental for the Actors' Association to be identified with any political party, and therefore, would it not be advisable to have a secretary who would devote his entire time to the work of the Actors' Association.

The motion is supported by 82 signatories, who have called the meeting.

Change of Address.

Will all members please note the present address of the Actors' Association is 79, St. Martin's-lane.

Propaganda Meetings.

These meetings are held every Tuesday afternoon at 3 p.m. in the rooms of the Association. The next meeting will therefore take place on May 16, when matters of mutual interest will be discussed, and it is hoped there will be a large attendance.

Will members please note that if they find themselves unable to attend a Court at the hearing of any case which may be in the hands of the Association, that they should apply to the general secretary stating full particulars, so that there can be no impediment placed in the way of their due attendance at the hearing of their case.

Report Week Ending May 6.

Death levies due, 11.

Moneys Recovered (1922):—Previously, £891 17s. 4d.; this week, £8 1s.; total, £899 8s. 4d.

Death levy benefits: — Previously, £549 7s.

Protection Fund:—Previously, £59 10s. 4d.; this week, £3; total, £62 10s. 4d.

Total cash payments, £1,511 5s. 8d.

Number of new members:—Previously, 390; this week, 3; total, 393.

Insanitary Theatres.

Number reported:—Previously, 37; this week, 2; total, 39.

Complaints remedied:—Previously, 29; total, 29.

Investigations proceeding:—This week, 2; total, 2.

Reported to Ministry:—Previously, 6; total, 6.

Licences withdrawn: — Previously, 2; total, 2.

PRODUCTIONS IN PROSPECT.

NOTES AND NEWS ON FORTHCOMING EVENTS.

"The House of Life."

"The Card Players"—which has been carefully cut and shorn of its suicide, and thus much improved in its state at the Savoy—is not the only drama by an author who passed away before its production. Yorke Stephens, who started his management of the Duke of York's last night (Tuesday) with the production of "Nuts in May," has informed us that among the new plays which he purposes producing is one by the late Henry Hamilton—the part-author, with the late Cecil Raleigh, of so many Drury Lane dramas. Mr. Hamilton's play is a drama dealing with hypnotism, and is at present called "The House of Life."

A Taking Title.

So many of us go about the world not seeing the things we ought to see, and not noting the matters we ought to note, that surely most of us should appreciate the name which Horace Annesley Vachell and Leon M. Lion have given (Mr. Lion tells us) to a play they have written around this kind of mental blindness. This title is "Blinkers."

Another Grayson-Harding Production.

From information received it seems likely that the next production by Denys Grayson and Lyn Harding (whenever that production may materialise) will be a drama of Russian revolutionary interest written by J. Bernard Fagan, author of Miss Phyllis Neilson-Terry's great success "The Wheel" at the Apollo. This new Fagan play is at present called "Greater Love."

New "Old Bill" for the West End.

That striking new "miner" melodrama "Old Bill, M.P.," will, we understand, be brought to the West End about Whitsuntide. The theatre is not yet settled, but it will be one of three very large playhouses.

A Boot Shop Drama.

We have been informed by M. André Charlot and Paul Murray that they have arranged to present a new three-act operetta adapted from the French in the course of the next few months. The French libretto is by Albert Willemets and the score by M. Christine. The original title, "Dédé," will be retained. The entire action takes place in a boot shop.

Bourchier to Challenge Kean.

Arthur Bourchier has, it seems, deep designs upon that overwhelming Massinger play "A New Way to Pay Old Debts." In this, of course, he will attempt the terribly overpowering character of Sir Giles Overreach, of which Edmund Kean seems to have been, perhaps, the greatest exponent!

A Red-Handed Rebel.

Before digging out Massinger, however, Mr. Bourchier and his new partner, Captain Alex. Aaronsohn, will doubtless select a Russian drama for their new production to follow "Tilly of Bloomsbury," which was so warmly welcomed on its revival at the Strand last Saturday. This new play is a Soviet specimen, and will, in all probability, be named "The Red Hand."

More Garricks.

Next Monday at Brighton we are to see the newest "David Garrick" play, the one which that distinguished dramatist Louis Napoleon Parker has written for Gerald Lawrence, who will, of course, play Davy. Mr. Parker's play, besides differing from all previous Garrick dramatisations in many episodical points, also contains several characters not hitherto seen in any of the many stage versions from the Tom Robertson version onwards. These new characters include Dr. Johnson, Boswell, Sir Joshua Reynolds, and Oliver Goldsmith.

Another Davy.

It has been suggested by some—and the suggestion is a wise one—that there should be a revival of one of the best Garrick plays ever written—one utterly unlike the comedy which Robertson wrote for Sothern—which play James Albery revised for Charles Wyndham, who acted it for so many years. This other Garrick play is a short drama called "Doctor Davy," and was adapted from the French by Albery for, and with the assistance of, the late fine actor Hermann Vezin.

"Second Mrs. Tanqueray" Revival.

Many old playgoers will be pleased to hear that Pinero's play, "The Second Mrs. Tranqueray," is shortly to be revived at the Playhouse. Mr. Gilbert Hare will appear as Cayley Drummond, the part originally played by the late Mr, H. V. Esmond, when the piece was produced at the St. James' Theatre in 1893. Mr. Dennis Eadie will be the Aubrey Tanqueray, and Miss Gladys Cooper, Mrs. Tanqueray, the rôle which brought Mrs. Patrick Campbell fame.

Stage Society Productions.

The Council of the Incorporated Stage Society announce that their production of Knut Hamsun's comedy, "At the Gates of the Kingdom," will take place on the 21st and 22nd inst., Sunday evening and Monday afternoon, at the Royal Court Theatre, by arrangement with Mr. James B. Fagan. This play, which has a European reputation, was for a long time in the repertory of the famous Art Theatre. It has been translated for the Society by Raymond Mortimer and Theodore Komisarjevsky.

The production will be in the hands of Theodore Komisarjevsky, who has already been responsible for the Society's successful productions of Chehov's "Uncle Vanya" and Pirandello's "Six Characters in Search of an Author," given during the present season.

New Play at the Haymarket.

The run of Sir James Barrie's charming comedy, "Quality Street," at the Haymarket will shortly terminate, and it will be followed by a new play, "The Dover Road," by Mr. A. A. Milne, the delay in the production of which is due to the remarkable success which has attended the revival of the Barrie piece. In the new production Mr. Henry Ainley is cast for a leading part.

HERE, THERE, AND EVERYWHERE.

The Alleged Dearth of Comediennes — The Old Style — Sacrificing Her Looks — Family Talent—Rene and Billie—"A Put Up Job"?

It is sometimes said that there is at present a dearth of really clever women comediennes coming on to replace the old favourites. What constitutes a clever comedienne is very much a matter of individual opinion. Standards of taste change with the years; our young bloods of to-day are not precisely the young bloods of yesterday; comedy audiences now demand (and therefore get) from their comediennes quite a different brand of humour from that which formerly entertained our parents. In vaudeville, particularly, is the change in audience and performer complete. And to meet that change there are, I am sure, comediennes to-day who were never surpassed by the greatest favourites of a bygone day. Very often the touch is lighter; the acting more refined and nicely balanced; the character-drawing perhaps more subtle. If there are fewer outstanding "star" names, I think it is because the general standard is higher.

* * *

Of course, I don't suggest that you shall invite comment on the modern comedienne from the old fellow who quizzes you with a glazed eye and snaps: "Gad, sir, you should have known the — Hall in its old days! Then you might presume to know what a comedienne really is!" And there is Brigadier-General Cayenne, who surveys you through his monocle and raps out: "My dear sir, if you had been home on leave in eighteen hundred and something . . ." and more to that effect. There is also the homely father of the family, who assures you that there has been no catchy song written since "Ta-ra-ra-Boom-de-ay." Doubtless we shall some day be much the same as they, but as yet I cherish the belief that it is the modern audience which is the only judge of modern comedy.

* * *

If I am wrong I shall be glad of correction. But can you suggest in what respect Nellie Wallace fails to reach the most exacting standard of low comedy? What is the matter with Maisie Gaye, Ella Retford, or Hilda Glyder? I wish I might quote the name of our only Vi Loraine, as she will ever be; but perhaps later she will follow the usual custom and come back to us. Among the cleverest of our clever comediennes I reckon Cicely Debenham. I have had no opportunity yet of seeing her little sister, but I am a great believer in family talent—vide Claude Hulbert following in Jack's footsteps. I think one of the most refreshing outcomes of the so-called "emancipation" of women is that it has given us the attractive and well-dressed girl who does not mind distorting both face and figure into a thing of fun. It takes either courage or natural irresponsible genius to cause a good-looking girl to sacrifice her personal appearance, even temporarily, in the course of low comedy. Gertrude Lawrence is another of these; she is a dainty and charming light-comedy actress, a finished artist to her finger-tips, whose burlesque and low-comedy work show a perfect mastery of technique allied with the buoyancy of spontaneous gaiety.

* * *

I have just said I am a believer in family talent, and last week I had an interesting confirmation of my theory. I noted that one of the critics said that a revue named "See You Later!" contained two clever artists named respectively Rene Houston and Billie Benson. Not taking things on trust, I decided to see for myself, and accordingly I hied me to the Metropolitan in the Edgware-road last Thursday evening. I found that these two girls (for Billie is a girl in spite of her immaculate male attire) gave a right-down rattling good performance, which I firmly believe would be even more to the liking of a West End audience than to most of those in the suburbs or the provinces, great as was their welcome on Thursday. They had that abundance of jolly personality which "gets over" every time.

* * *

I determined to find out whether the first-named comedienne was indeed a relative of the widely respected Jimmie Houston, and J. Cummings, who is presenting the revue, took me behind. I found Rene and Billie preparing for the second house, and in the intervals of applying her make-up Rene said: "Oh, yes; we are sisters, and are Jimmie Houston's daughters. I am eighteen years of age and Billie is sixteen. Well, if you really want to know how long I have been doing this sort of thing, I have been at it for about four years, but we have only worked together for the last eighteen months." It appears that one night Rene had to take her mother's place at very short notice in a Scottish comedy then being played by her father's company. This was the beginning of her work, and Billie's experience was not very dissimilar, as her first experience was when she took the place, in a juvenile troupe, of a child who had fallen ill. Since that time they have become a really clever sister turn, working together in a delightfully fresh and happy way.

* * *

In "See You Later!" they do a Spanish dance together which they had to incorporate in the revue without the chance of a single rehearsal. Without any preliminary arrangement they "faked" the dance so successfully, playing into each other's hands as sisters sometimes can, that the unrehearsed dance got rounds of enthusiastic applause.

* * *

Billie received a letter recently beginning "Dear Mr. Benson." It was from a youth of seventeen, who said that he was writing a play of adventure, and when it was ready he would like "Mr. Benson" to play in it, as he considered Billie's acting so emotional"! "First of all," said Billie to me, "I am not a boy; and secondly, my acting may be anything under the sun, but it is never 'emotional.'" She now has a list of five girls who write regularly to "Billie Benson, Esq.," but she refuses to spoil "love's young dream."

* * *

Mystery acts and those variety turns which centre round illusions are frequently unsatisfactory by reason of the suspicion which lingers among the onlookers that the part played by certain members of the audience may be a "put-up job." The few individuals who verify the proceedings may possibly be confederates. I happened last week to look in at the Holborn Empire or quite other business, and I encountered a remarkable act in "The Haunted Violin," presented by Charles Edmonds, an Englishman who has spent fifteen crowded years in the States. Space forbids my describing the act in detail, but he places his violin on a music-stand and bids it play any selections called by the audience, while he himself stands some yards away. He later introduces two girl assistants who hold violins but no bows, and they take their place in the auditorium. He causes any selections called to be played not only on his own violin but on those of his assistants by magnetic will-power. After several selections were played I tested him with the very easy Raff's Cavatina. It was correctly played, and I thus satisfied myself that the airs were not called by confederates.

* * *

Next night I went again prepared with something more difficult—Bach's Concerto for two violins. The three violins had already been playing some difficult music, apparently with no human intervention beyond the magnetic power of the presenter of the act. When I called for the double Concerto the two violins held by the girls in the auditorium played the opening of the Concerto without a moment's pause, and played it well, too. I had purposely taken up my position standing within one yard of the girl in the left of the auditorium, in order that I might make certain that the sound really emanated from her violin. I placed my ear near the instrument, and there was not the smallest doubt that the violin did actually emit the sounds. Both violins playing the Concerto were far apart from each other in different parts of the house, and there could be no question that they did in fact play the Concerto unaided by any bow. When I called for this music the instantaneous response left no room whatever for any suspicion that there were players concealed behind curtains or that any kind of record could be placed on some talking-machine. I venture no opinion as to the secret of this clever act, but I successfully disposed of the usual suspicions which linger round an act of this kind. PROSCENIUS.

THE ACTORS' CLUB.

Big New Premises Foreshadowed.

In the course of his speech as Chairman of last Sunday's concert at the Actors' Club, Mr. Bertram Parnell made an interesting announcement. It was to the effect that, thanks to the good offices of Mr. F. J. Nettlefold, the well-known theatrical entrepreneur, the Club hoped shortly to move to new palatial premises in the neighbourhood of Piccadilly Circus. The concert was a great success. A welcome visitor was Miss Sybil Arundale, who sang songs from the pen of her clever brother, Mr. Claude Arundale (in ill-health, we regret to hear), and who responded to encore after encore. Another popular item was that presented by Miss Maud Stewart Druery and Mr. George Story, whom we remember winning many laurels at their first C.A.A. appearance at St. George's Hall a few months back. Miss Sylvia Morris, an elocutionist, recited Rupert Brooke's "The Voice" with keen artistic perception. A robust and genial baritone, Mr. Vernon Kingsley, sang "Shipmates of Mine" excellently, and other contributors to an enjoyable evening included Miss Mary Mackintosh, monologue artist; Miss Julia Larkins, with songs at the piano; Mr. George Goodwin, and Mr. Arthur Kellett. Miss Georgia Drayson was responsible for the stage management, and can be congratulated upon the success of her efforts.

Meeting of Directors.

A meeting of the directors of the Actors' Club, Ltd., was held on Monday at 5.30 p.m. Present: H. Lawrence Harris in the chair, Misses Jessica Black, Lydia Donovan, Helen Kinnaird, Maud Kirwin, Norah Greenway, Florence Trevor, Messrs. George D. Ayre, Harold Brownlow, C. Lloyd Nicholson, Bertram D. Parnell, and the secretary, Emilienne Terrie.

The minutes of the last meeting were read.

Reports were read from the following Committees: Catering, Licensing, Premises, Propaganda, Entertainments, and Selection.

The following applicants for membership were passed by the Selection Committee: Miss Sybil Arundale, Messrs. Maurice Levey and Albert Ernest Drayson.

The Entertainments Committee reported that the concert on Sunday night had been a great success, and that there is to be a whist drive on Sunday next at 8 o'clock.

Gifts of books for the library were received from Mr. Harris, Miss Julie Kennard, Miss Pearl Vivian, Miss Edith Vivian and Miss Mary Macintosh.

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PREMIERES OF THE WEEK.

"DEAR BRUTUS."

At Wyndham's.

Comedy, in Three Acts, by J. M. Barrie. Revived at Wyndham's on May 6.

Mr. Dearth .... Sir Gerald du Maurier
Mr. Coade .....Mr. Norman Forbes
Mr. Purdie .....Mr. Ronald Squire
Matey .....Mr. Alfred Drayton
Lob .....Mr. Arthur Hatherton
Mrs. Dearth ..Miss Madeline Seymour
Mrs. Purdie ..... Miss Moyna Macgill
Mrs. Coade ....Miss Mabel Terry Lewis
Joanna Trout ..... Miss Joyce Carey
Lady Caroline Lancy
Miss Audry Carten
Margaret .....Miss Faith Celli

The only pleasure that comes within approachable distance of the peculiar fascination of a Barrie première is the first night of a Barrie revival. In the place of anticipatory delight in unexpected Barrieisms, we have the joy of meeting again well-loved friends, and feeling once more the old familiar tug at our heartstrings, but otherwise there is the same softening atmosphere in the house both sides of the curtain, the same abandonment to the influence of the rare Barrie qualities. All this means that the revival of "Dear Brutus" on Saturday night was an unequalled success, that the beautiful scene between the artist-father and his "dream-child" in the wood was listened to in breathless silence by the audience, and was followed by an outburst of enthusiasm and cries of "Author!" and that similar enthusiasm greeted the play and the players at the conclusion of the evening.

The only touch of sadness in the whole delightful evening was the recollection that three of the original players, Miss Maude Millett, Mr. Will West, and Mr. Sam Sothern, have ceased to "strut their little hour upon the stage." In the place of Miss Millett as Mrs. Coade we had that gracious actress Miss Mabel Terry-Lewis playing with sincerity and quiet charm. Mr. Alfred Drayton was very clever both as the restrained Matey and as the ebullient financier of the dream wood, and Mr. Ronald Squire made the philandering Mr. Purdie a very pleasant and plausible person. Miss Madeline Seymour was excellently emotional as Mrs. Dearth, and Miss Moyna Macgill was delightful in a very natural way as Mrs. Purdie. Miss Joyce Carey and Miss Audry Carten were both thoroughly at home as Joanna Trout and Lady Caroline.

Of Sir Gerald du Maurier's Dearth, Miss Faith Celli's Margaret, Mr. Norman Forbes' Mr. Coade, and Mr. Arthur Hatherton's Lob there remains nothing to be said that has not been said before. It was infinitely pleasurable to see them in their respective parts again and to realise that they played them as perfectly as ever.

In response to the calls for a speech at the end of the evening, Sir Gerald du Maurier, after thanking the audience for their "extraordinarily kind reception," said that he wished to apologise for a strange mistake that he had noticed on the programme. The name of the author, said Sir Gerald, was given as Sir James Barrie, whereas, of course, it should have been McConnachie!

THE FRENCH PLAYERS.

At the Court.

"BOUDU SAUVE DES EAUX."
By René Fauchois, Presented at the Court Theatre, Tuesday afternoon, May 2.

M. Lestingois ..... M. Raoul Marco
Mme. Lestingois
Mlle. Yvonne Morannes
Un jeune Etudiant..M. Arthur de Robin
Anne-Marie ..... Mlle. Jeanne Casalis
Boudu ..... M. George de Warfaz
M. Godin ..... M. Fernand Denancy
M. Vigour ..... M. Hector Abbas
Une Dame ..... Miss Evelyn Hope

Mr. J. T. Grein's French Players started their season of matinées at the Court Theatre on the afternoon of Tuesday, May 2, with a delightfuly amusing and skilfully written three-act comedy by M. René Fauchois, "Boudu Sauvé des Eaux." It is very short—with the intervals it lasted barely one hour and three-quarters—slight, witty, and capitally acted by a clever company, who put in some fine team work.

M. Lestingois is a genial, philosophic, middle-aged bookseller living on one of the quays of Paris. His wife, once sweet and comely, has become shrewish with the years, and Lestingois consoles himself with their pretty servant, Anne-Marie. He saves from drowning a would-be suicide, an uncouth, ungrateful, unshaven ragamuffin, who calls himself Boudu.

Too Much Chez Soi.

Boudu proceeds to make himself very much at home. He complains of the quality of the food and drink given him, spits on the carpet, and is so generally objectionable that, after suffering him for a time, Mme. Lestingois tells him plainly that she has had enough of him and he must go. To gain his own ends Boudu makes furious love to her, and, after a moment of surprise and hesitation, the flattered lady capitulates, only to be told shortly after by the brutal Boudu that he has had enough of her. Believing that Anne-Marie is the cause of his sudden change, Mme. Lestingois taxes the girl with carrying on a secret liaison. The result is a scene of misunderstanding rich in humour, for Anne-Marie, labouring under the impression that her mistress has discovered the relationship between Lestingois and herself, confesses without mentioning the man's name, and is overcome with astonishment when her mistress tells her sadly that she cannot blame her as she loves "him" too. The dénouement is very cleverly worked. When the truth comes out no one can blame the other, for all are equally guilty. The abominable Boudu gets off scot free with a sum of money that rightly belongs to his benefactor.

M. George de Warfaz, who also produced, gave a clever, spirited performance as Boudu, and M. Raoul Marco was delightfully natural and easy as Lestingois. As Anne-Marie Mlle. Jeanne Casalis looked very charming and played with a sly demureness that was very effective. Mlle. Yvonne Morannes was excellent as Mme. Lestingois.

M. Fauchois' comedy was repeated Thursday and Friday, May 4 and 5, and Tuesday, May 9. The next play to be performed at these matinées is "Les Petites Curieuses," by M. Tristan Bernard.

'TILLY OF BLOOMSBURY.

At the Strand.

Comedy, in Three Acts, by Ian Hay (adapted from the author's novel, "Happy-Go-Lucky"); Revived at the Strand Theatre on Saturday, May 6.

Abel Mainwaring...Mr. Campbell Gullan
Milroy ..... Mr. Charles May
Sylvia ..... Miss Sibell Archdale
Lady Marian Mainwaring
Miss Helen Ferrers
Rev. Adrian Rylands
Mr. Christopher Steele
Constance Damer
Miss Dorothy Overend
Richard ..... Mr. Basil S. Foster
Tilly ..... Miss Kyrle Bellew
Percy ..... Mr. Arthur Denton
Amelia ..... Miss Ena Grossmith
Grandma Banks...Miss Gladys Hamilton
Mr. Metha Ram...Mr. Christopher Steele
Mrs. Welwyn ..... Miss Connie Ediss
Lucius Welwyn ... Mr. E. Holman Clark
Mr. Stillbottle...Mr. Arthur Bourchier
Mr. Pumpherston...Mr. David Clarkson

Ian Hay's delightful comedy, "Tilly of Bloomsbury," adapted from his novel, "Happy-Go-Lucky," and revived at the Strand Theatre on Saturday, should repeat the great success it made at the Apollo some three years ago. Two of the most interesting characters in the play are the seedy-looking, kindly, Dickensian broker's man, Stillbottle, the uninvited guest at the Bloomsbury tea-party, and Tilly's father, Lucius Welwyn, the genial, lazy man of breeding who has wasted his life. As fruity old Stillbottle, with his beery wheeze and his malapropisms, Mr. Arthur Bourchier repeats his very clever and humorous impersonation; and Mr. E. Holman Clark, who has "produced" the play, gives a very finished and human impersonation of the weak Lucius Welwyn. Miss Ena Grossmith is again seen as Tilly's "flapper" sister 'Melia, a clever portrayal; and Mrs. Welwyn, Tilly's brick of a mother, is now enacted by Miss Connie Ediss, who gives a delightfully humorous portrayal of the harassed, lovable boarding-house keeper.

Miss Kyrle Bellew, as Tilly, acts with earnestness and feeling, and is especially good in the scene where she admits that her tales of grandeur were all lies; and Miss Dorothy Overend gives a natural and charming portrayal of Dicky's fine pal, the lovable Constance. Miss Helen Ferrers admirably realises the part of the unamiable and over-awing Lady Marian Mainwaring; Mr. Campbell Gullan, as her henpecked but more sympathetic husband, does excellently, and Miss Sibell Archdale, as Sylvia, also does good work. Mr. Basil Foster, as the irrepressible, gallant young hero, Richard, acts with delightful naturalness, and gives a very attractive and easy portrayal throughout. Mr. Arthur Denton is capital as the Cockney "bounder," Percy; Mr. Christopher Steele, as the mild and awkward curate of the first act, was responsible for many laughs; and the ancient, outspoken Grandma Banks of Miss Gladys Hamilton was a very excellent impersonation. Mr. Charles May and Mr. David Clarkson completing the cast as Milroy and Mr. Pumpherston.

There were enthusiastic calls and recalls at the conclusion of the performance on Saturday, and finally Mr. Arthur Bourchier said that Mr. Ian Hay, who appeared on the stage but could not be prevailed upon to make a speech, would do so at the 500th performance.

"A TO Z" RENEWED.

Maisie Gay's Return.

"Funnier every time I see it," was the eloquent remark of a stallite regarding the revised version of "A to Z" given at the Prince of Wales's on Saturday. The revue, already well stocked with good things, is now more appetising than ever, and is likely to draw the crowd continuously.

Artists as well as episodes are fresh, for the Sisters Trix have departed and Maisie Gay has arrived. Miss Gay has been to America and has come back more volatile and unctuously humorous than ever. She is very effective in the part of a retired musical comedy actress, living at Deptford, who essays to win a prize for singing at the local music hall. In a mock patriotic song she is equally droll. She brings from the States an impression of the American soubrette remarkably true to type.

Mr. Jack Buchanan remains a tower of strength to the cast, and his versatility is increasingly remarkable. Miss Teddie Gerard and Mr. Frederick Ross are no less invaluable. These three take part in a new sketch which is acted first in the ordinary way and then as it would be done in the film studio. It caused roars of laughter. Miss Gerard also takes part in a Limehouse scene in which a Chinese girl saves herself from the clutches of a Chink by stabbing him.

The good work of Mr. Douglas Furber, chiefly in association with Mr. Buchanan, deserves favourable recognition, and the sweet singing of Miss Gertrude Lawrence no less than her gifts of comedy, demand the highest praise. Miss Lawrence is the chief figure, and a picturesque one, of a new scene—the daintiest of a series of pretty sets—in which a fairy form is seen emerging from a green-embowered pool to dance a fantastic *pas seul* and then return.

A crowded house on the night of our visit enjoyed every moment of a richly furnished show.

THE "BEGGAR'S OPERA" CARICATURES.

Mr. Cecil Palmer, Oakley House, Bloomsbury-street, W.C., has issued a set of caricatures, by Powys Evans, the subjects including John Gay, Claud Lovat Fraser, Nigel Playfair, and Frederick Austin; also the actors and actresses playing the chief parts in the famous opera still running at the Lyric Theatre, Hammersmith. The artistic merits of Mr. Evans's drawings are such as to win for the products of his pencil the warm admiration of all who are interested in art. Accompanying the caricatures is a brief biography of John Gay.

Chelsea Art Theatre.

The Pax Robertson Salon will produce Ibsen's only one-act play, "The Hero's Mound," and Holberg's "Henry and Pernilla," at the Chelsea Art Theatre, Bedford Hall, on Sunday, May 21.

COVENT GARDEN OPERA SEASON.

"THE GOLDSMITH OF TOLEDO."

Opera in a Prologue and Two Acts, Libretto by Carl Georg Zwerenz, Founded on a story by E. T. A. Hoffmann, Music by Jacques Offenbach, Arranged and adapted by Julius Stern and Alfred Zamara, English Translation by Claud Aveling, First London Performance at Covent Garden, May 4.

Juan Carmona .....Sydney Russell
Pablo Scarlatti .....Raymond Ellis
Pedro Miranda .....Frederick Rickitt
Lorenzino ..... Ernest Howie
Don Miguel del Favero ..Walter Hyde
Dr. Diego Mendoza ..William Anderson
Marquesa Dolores Almedina
Beatrice Miranda
Leonardo .....Tudor Davies
Magdalena .....Eda Bennie
Teresa ..... Edith Clegg
Francisco Malaveda ..Augustus Milner
Alcalde .....Albert Chapman

The news of a posthumous opera by Offenbach set the musical world searching the biographies. Grove, and all the other authorities, knowing nothing of a "Goldsmith of Toledo," say nothing. It is said that the music was taken from a half-finished opera and some manuscript sketches. If the main fragment is authentic, it is curious that nothing should have been heard of it until three years ago. Offenbach was not secretive about his work. His desire to write operas of a bigger, more serious, type than those which had made his fame was common knowledge. Of course, he may have thrown the partly finished "Goldsmith of Toledo" over, dissatisfied, before he began on the "Tales of Hoffmann," which occupied him right up to his death, in 1880. Whether he did or not must remain a mystery, unless and until the arrangers and adapters of the music—Messrs. Julius Stern and Alfred Zamara—come forward and tell what they know of the matter. The most that can be said, after one hearing of the opera, which was played at Covent Garden on Thursday, is that a good deal of it seems of doubtful authenticity. The opening chorus is, probably, genuine. The sextet in the second act is strongly reminiscent of the ensemble at the end of the Venice scene in the "Tales." There are some things that are Offenbachian, without his wit, and at least one that Offenbach might have written if he had lived forty years later—in Vienna.

Discussion apart, the opera, as it stands, is very pleasing. It was liked wherever given by the National Opera Company in the provinces, and will be liked in London. The serenade is already famous, and when the bands get hold of it, it will be heard everywhere.

The Goldsmith of Toledo (of Paris, in Hoffmann's story, "Das Fräulein Von Scuderi") is an artist who carries his passion for his own creations to such lengths that he murders his customers to regain possession of them. At last he is tricked into murdering his daughter, who, at a masquerade, was wearing a domino and a pearl necklace belonging to a wealthy Marquesa, and at the shock of the discovery he falls dead.

The name-part gives great scope for a baritone: the scene where the Goldsmith tells his story of temptation, lust, and crime is one of the biggest in all "opera-comique." Mr. Augustus Milner made the most of it, and was deservedly applauded for his dramatic acting and singing. Miss Beatrice Miranda, so long with the Carl Rosa Company, who made a handsome Marquesa, and Mr. Walter Hyde, as her lover, both sang with beautiful quality of tone. Miss Eda Bennie was altogether charming as the young daughter, and Miss Edith Clegg put clever work into her study of the duenna Teresa. Vocally, Mr. Tudor Davies was not quite happily suited as Leonardo, or else he was tired. The part of a frivolous fop was neatly played by Mr. Sydney Russell, and Messrs. Ellis, Rickitt, Howie, Anderson, and Chapman all did well in the smaller parts. Mr. Pitt conducted. The orchestra's playing was good, although for some reason they did not appear absolutely at home with the score.

"SAMSON AND DELILAH."

With such an experienced cast the performance of "Samson and Delilah," on Tuesday of last week, the second night of the season, was bound to be—as it was—a great success. Most of the principals sang the same parts year after year with the Beecham Company. Miss Edna Thornton is a dramatic Delilah and a fine singer. She gives full measure of passion to the music and varies her tone colour much more than she used to do. Mr. William Boland's Samson was last heard at Covent Garden as lately as the autumn. He was in excellent voice, and sang with abundant power and vigour throughout, and, in the Prison scene, with admirable restraint and beauty of tone. Both artists, and Mr. Andrew Shanks, who declaimed with much effect in the part of the High Priest, received an ovation after the seduction scene, and were recalled again and again. It was a joy to hear Mr. Norman Allin's splendid tones once more in the aged Hebrew's music.

Mr. Julius Harrison, who conducted, brought out all the delicate hues of the score, and managed the ensembles with authority.

"PARSIFAL."

"Parsifal," on Wednesday, recalled the memorable night three years ago when Sir Thomas Beecham gave us the first performance of the English version. Wagner's great sacred drama should prove one of the triumphs of the new company, as it was of the old. From several points of view, particularly from that of the ensemble, the performance was as satisfying as any ever seen at Covent Garden. Some of the scenes were deeply impressive, notably those of Amfortas' agony, and the return of Parsifal. In the latter Mr. Walter Hyde escaped from a not-too-happy make-up in the earlier scenes; Mr. Norman Allin, the Gurnemanz; and Mme. Kirkby Lunn, as Kundry, were all exactly right in the spirit of their acting. Mr. Hyde sang finely throughout; so, too, did Mr. Allin, whose Gurnemanz has ripened into a human, lovable personality. Mme. Kirkby Lunn played Kundry in the German season before the war, but this was her first appearance with the National company. She always sings in the "grand manner," and has the ease and dignity that only come of long experience."

At one time Mr. Percy Heming rather allowed emotional feeling to get the upper hand in the Graal scene, but experience has brought him wisdom. He exercises restraint, and his Amfortas is all the more moving in consequence.

There was a fine Klingsor with a telling voice and dramatic delivery in Mr. Frederic Collier, and Mr. Philip Bertram sang well as Titurel.

The Flower Maidens' scene has been better done, and the singing of the Knights' chorus was not above reproach; but the playing of the orchestra under Mr. Percy Pitt, who gave a masterly reading of the score, was supremely satisfying. The "no applause" prohibition was strictly observed, and many among the audience found it a great relief.

"TRISTAN AND ISOLDE."

"Tristan and Isolde" was given on Friday with a cast which was almost a replica of the old familiar Beecham Company cast. The notable exception was the Isolde of Miss Beatrice Miranda, who, if memory serves, had never sung the part before, at any rate in London. Miss Miranda has never done anything better than this. She sang with fine power and passion and with great range of expression. The Brangane of Miss Edna Thornton and the Tristan of Mr. Frank Mullings are too well known for comment. It is only necessary to say that both were in excellent voice. There was beautiful singing from Mr. Robert Radford as King Mark and splendidly virile work from Mr. Robert Parker as Kurvenal. Mr. Albert Chapman as Melot, Mr. Sydney Russell as the Shepherd, Mr. Tudor Davies as the Sailor, and Mr. Leon Russell to sing the Steerman's Song made up the strong cast. Mr. Eugene Goossens conducted with great skill, and the orchestra's playing was magnificent throughout the evening.

There was new scenery, designed by Mr. Oliver Bernard, which was artistic as well as effective.

"MADAME BUTTERFLY."

The continued success of the British National Opera Company is certainly very pronounced at their present Covent Garden season. Of Monday's performance there can be no doubting the unity between the various branches of stage and orchestra, and, as in all operatic work, this turns so largely upon the conductor's baton and personality. Praise in this direction is due to Mr. Eugene Goossens, who obtained some first-class orchestral work in Puccini's opera, "Madame Butterfly." In this work the composer has obviously written for a small cast of stars, and in Miss Maggie Teyte the audience were gratified by a most graceful little figure, and who sang every note with fine vocal finish. Especially beautiful were a few notes sung "off," in exquisite pianissimo, and her pathos in the famous scene when Madame watches for her lover, and in the final tragedy, got well over the footlights. Miss Edith Clegg as faithful Suzuki gave a very excellent portrayal of the part, and Miss May Blyth did her best with the smaller part of Kate Pinkerton. Mr. Powell Edwards did very well as Sharpless. Goro, played by Mr. Sydney Russell; Prince Yamadori and The Bonze, coupled by Mr. Albert Chapman, and Mr. Leon Russell, the Imperial Commissioner, all did excellently. Mr. William Boland looked the part of the naval officer, Pinkerton, and sang heroically, some of his top notes having a fine quality and ringing out very effectively. The bijou setting of the scenery must be noted artistically a success; the chorus carried out their part in a manner that told well, especially the music sung "off."

"TIMON OF ATHENS."

Interesting Revival at the Old Vic.

"First time at the Old Vic.," applying to a Shakespeare play, is an unusual note on the programme, and, indeed, there remain only one or two plays to which it could be added. Monday night, however, saw the first performance of the long-neglected "Timon of Athens." The last production was given at the Court Theatre eighteen years ago.

It is fairly obvious that Shakespeare was not the author of the whole of the play. Some of the scenes suggest the master hand, but there is a great deal of rather tedious writing that lends support to the general conclusion that the play is mainly the work of some lesser dramatist. The character of Timon is not very convincingly drawn. He is in reality a poor weakling who loves to be fawned upon and not, as the play would suggest, a man of noble character and one of outstanding merit. His misanthropy in the second part is equally unreal, and the long dialogue between Timon and Apemantus, the disgruntled philosopher, becomes exceedingly wearisome after a time.

That is the play, and as Timon is certainly drawn as a sympathetic character, Mr. Robert Atkins, who played him, should be congratulated upon making the success he did in the part. In the second banquet scene he was magnificent. He flung invective and goblet alike with a gloriously abandoned air, but he could not succeed in creating much interest in the character after that. There are few good parts otherwise. Mr. Wilfrid Walter looked splendid as Alcibiades, the soldier, and the sycophantic Lords Lucius, Lucullus, and Sempronius, were excellently individualised by Mr. John Garside, Mr. Alan Watts and Mr. Regner Barton. Mr. Rupert Harvey had a trying part as Apemantus. Mr. Austin Trevor played well as a poet and another small character, and Mr. Andrew Leigh scored as Flavius.

The production was exceedingly good. The banqueting scenes suggested colour and opulence by very simple means. Some of the effects were delightfully pleasing.

DEATH OF MR. CHAS. ROBINSON.

We regret to announce the death of Mr. Charles Robinson, the much-respected owner of the Picturedrome, Northampton, which occurred at his residence, Abington-avenue, on Wednesday, the 26th ult., at the age of 73. He carried on a successful business as a marble mason, and his premises and works being in the midst of high-class residential houses, he seized the opportunity and built the Picturedrome, and made it a popular resort. His two sons will carry on the business.

Mr. P. H. De Keiper has been appointed business manager for Mr. P. Durrant's Enterprises.

THE ENTERTAINMENT TAX.

CHANCELLOR TO RECEIVE DEPUTATION TO-MORROW.

INTERVIEW WITH MR. WALTER PAYNE.

As the ERA was first to announce in last week's issue, although the Chancellor of the Exchequer did not deal with the Entertainment Tax in his Budget proposals, he had definitely promised to receive a deputation of the Joint Tax Abolition Committee, of which Mr. Walter Payne is chairman, prior to the introduction of the Finance Bill.

The deputation will be received at four o'clock to-morrow afternoon, and be introduced by Mr. Payne, who, in an interview with a representative of the ERA, prior to our going to press, said:—

"We are convinced of the justice of our claim, and of the necessity for some substantial revision of the tax. Also we feel sure that the Chancellor, when he hears our case, will see his way to meet our views, and give us the concessions to be asked for.

"If he does give us concessions we are all very hopeful that by passing them on to the public we shall at any rate keep our business going in the summer.

"If he gives us no concession, then we are absolutely certain that the amount he has estimated he will receive will not be received, because a very large number of places must inevitably be closed."

When the deputation sees the Chancellor to-morrow, Mr. Payne will place the general view of the situation before Sir Robert Horne, and the principal aspects of the situation will be put to him by Sir Alfred Butt, on behalf of the West End Theatres, Mr. Percy Broadhead, on behalf of the provinces. Mr. Albert Voyce will speak for the Variety Artists, and Mr. Johnson (President of the N.A.T.E.) for employees.

At the time of going to press, the representative of the cinema interests had not been definitely nominated.

THE BUDGET DEBATE.

Amendments Ruled Out of Order.

In the debate on the Budget resolutions on Monday night the following resolution came up and was read a second time:—

Entertainments Duty.

That the duty charged on payments for admission to entertainments shall extend to—

(a) payments for admission to an entertainment, which are made to some person other than the proprietor of the entertainment, and

(b) payments of rent made in respect of an interest in any premises which is primarily acquired for the purpose of securing admission to an entertainment.

The Speaker said, with regard to proposed amendments: The two Amendments on the Paper relating to this resolution—after the word "entertainments" ["admission to entertainments"], to insert the words

"shall, in lieu of the dates imposed by the Finance (New Duties) Act, 1916, as modified by any subsequent enactment, be charged at the rate of fifteen per cent. of the gross receipts for admission and," and to leave out all the words after the word "shall" ["entertainments shall extend to"] and to insert instead thereof the words "be repealed as from the fifteenth day of May, nineteen hundred and twenty-two"—are out of order. One imposes a charge beyond the resolution and the other is not relevant to the subject matter.

Lieut.-Commander Kenworthy: I want to ask for the consideration of the Chancellor of the Exchequer of some concession to small showmen—the people who have what they call a twopenny show and travel about visiting fairs.

Mr. Speaker: That does not arise here. This is only a question of definition—bringing in some people who have hitherto escaped the duty.

Lieut.-Commander Kenworthy: Am I not in order on the main question in discussing the duty itself?

Mr. Speaker: Not on this resolution.

Lieut.-Commander Kenworthy: Could I not move to leave out this class of small showmen? They rather stand by themselves. I wish to ask whether the matter could not be considered and to point out that they have a very hard fight in the present circumstances, and to appeal to the right hon. gentleman to look into their case.

Mr. Speaker: The resolution does not affect them at all. Therefore the amendment would not be relevant.

The resolution was then agreed to.

PROTEST MEETING AT THE PALACE THEATRE.

Mr. J. B. Mulholland's Speech.

Under the auspices of the Fellowship of Freedom and Reform, a largely attended matinée mass meeting of representatives of all branches of the theatrical and variety professions was held on Friday last at the Palace Theatre, and unanimously passed resolutions in condemnation of the continuance of the entertainment tax, and emphasising that when heavy taxation is necessary the pleasures of the taxpayer should be taxed only as a last resource.

In the absence, by doctor's orders, of Mr. Henry Arthur Jones, the chair was taken by Mr. Dennis Eadie, who read a message from Mr. Henry Arthur Jones, in which he maintained that the restrictive and prohibitive legislation which curtailed the legitimate enjoyment of the people could only be got rid of by holding meetings and by obtaining the publicity given by the Press. Mr. Jones went on to say that the passion for regulating the lives of other people by depriving them of harmless pleasures had been carried to monstrous extremes in recent legislation. (Hear, hear.)

Rear-Admiral Sir R. Hall moved a resolution in the following terms:—

"That this meeting, representative of all branches of the entertainment profession and of the theatre-going public, hereby records the strongest possible protest against those forms of restrictive and prohibitive legislation imposed on actions that are not essentially wrong, including specifically the excessive restrictions embodied in the Licensing Act, 1921, the absurd anomalies of the Shop Hours Act, and all projected measures of local option or prohibition."

The object of the meeting, Sir Reginald said, was to try to focus the opinion of moderate men and women, so that it should be heard in protest against absurd taxation.

Mr. J. B. Mulhollard, seconding, said that so far as the entertainment tax was concerned he was out for its total abolition. Any mere modification of the tax or some allowance towards its collection would mean shackling it upon their shoulders and the shoulders of the public as a permanency. The passing of the resolution would be so much hot air and so much waste paper unless it was taken up both as an individual and a collective effort. While pleasant things have been said about us by Mr. Lloyd George and other Ministers, they have been heaping restrictions upon us and kicking us in every part of our anatomy. (Hear, hear, and laughter.) Yet what is our reply? We lend our theatres for every snob-run charity that comes along. We raise enormous sums by our efforts for charities which should be Government-supported, notwithstanding the fact that we have our great silent, suffering, starving army of unemployed—(hear, hear)—who do not demonstrate on the Embankment, but live in poor lodgings they can hardly afford to pay for. There are thousands of them literally starving, and yet we are collecting these millions a year and handing them over to the Government in the shape of a tax which has no parallel in any other industry. A prominent theatrical manager told him the cinemas had, by their raging campaign against the tax, irritated the Chancellor of the Exchequer. In reply, he congratulated the cinemas, for the more they irritated the Chancellor in this matter, the better. The Suffragists had, in fact, irritated many Ministers, and, indeed, horsewhipped some, but—woman got the vote!

He happened to own two theatres, and during the year he had collected and remitted to the Treasury many thousands of pounds in twopences, threepences, up to ninepences. All that money had to be handled, banked, and remitted weekly. But that was not all. There was an army of surveyors and inspectors who took charge of the office and made life more or less unlivable. During the past year, in connection with his two theatres, he had sent to the Treasury 1,500 separate documents, bearing 4,600 separate signatures and entailing 125,000 clerical entries, and the expense of all this he had borne himself. The entertainment tax was a grotesque injustice.

Mr. Albert Voyce moved, and Mr. Fisher White seconded, the following resolution, which was carried:—

"That this meeting, representative of all branches of the entertainment profession and of the theatre-going public, desires to emphasise that when heavy taxation is necessary the pleasures of the taxpayers should only be taxed as a last resource, and that such restrictions on enjoyment and happiness breed discontent, and thereby tend to promote depression and industrial strife. This meeting therefore resolves that the secretary be hereby instructed to communicate the above to the Prime Minister, members of His Majesty's Government, and all members of Parliament forthwith."

To Help Unemployed Theatrical Artists.

A movement is on foot to do something for the unemployed theatrical artists of Manchester. It is hoped to arrange for a co-operative show, and Mr. Allan Macklelvin has written to the proprietors of the Prince's Theatre and the Opera House, the Gaiety Theatre and Winter Gardens, and the Futurist, offering to run an entertainment with good local talent during the close season. He is hopeful that something can be arranged.

He estimates that there are about 1,300 unemployed, many of them in dire need. "The outlook for most of them is very terrible. Houses are being closed earlier than usual this summer because of the slump in the entertainment business and the effect of the Entertainment Tax. There are no doles for theatrical and music-hall artists who are down and out. Yet many of these people have been the means of raising vast sums for charity." Mr. Macklelvin thinks that with about 30 or 40 artists drawn from local talent a first-class show could be arranged. Programmes would be changed as frequently as possible, and other artists given an opportunity of working.

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ACCRINGTON.

NEW HIPPODROME.—R. M., Mr. Donald O. Clark; Mus. D., Mr. Fred H. Jackson.—Miss Hero Hathaway and Vivian Baron's repertoire company present, on Monday and Wednesday, "The Chinese Puzzle"; Tuesday, "The Idler"; Thursday, "The Walls of Jericho"; Friday, "A Woman of No Importance," and on Saturday, "The Arabian Nights." The company will then conclude a most successful three weeks' run.

BATH.

THEATRE ROYAL. — L. & M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—Two Bath favourites, Cecile Barclay and Rubert Lister are once again gracing the boards of this historic house by presenting, for the first time locally, Arnold Bennett's brilliant comedy, "The Great Adventure."

PALACE.—D., Mr. W. S. Pearce.—Lew Lake's production, "The Splinters of 1922" (Red Co.). The cast includes Archie Glen, Lole Conn, Julian Henry, and Gerald Grey.

PUMP ROOM.—D., Mr. John Hatton.—The annual Mid-Somerset musical competitions are taking place here this week. The entries are a record in number, and a great week of musical enthusiasm is anticipated.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—Mr. Jack Goodson presents here the revue, "Hullo! America of 1922."

ROYAL HIPPODROME.—D. of Entertainment, Mr. D. J. Clarke; R. M., Mr. George Dobler; Mus. D., Mr. W. L. Richards.—The attraction here is the musical comedy revue, "The Buccaneer," presented by Mr. Herbert Wellesley. The various parts are adequately filled by Mr. Jack Shires, Sisters Reeve, Mr. Stephen Adeson, Miss Ida May, Mr. Arthur Wilmer, Miss Rosetta Sellars, Mr. Edward Law, and Mr. S. Adeson, junr. Blanchetta, the well-known premier danseuse, is responsible for a clever terpsichorean display.

NEW ALHAMBRA THEATRE.—G. M., Mr. W. Gibson Bradley.—Vaudeville here by Dorval and Daley, in sensational wire act.

BILSTON.

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Arthur Holland.—Ernest R. Abbott presents "The Sins of the Rich" and "Sappho."

BIRKENHEAD.

ARGYLE THEATRE.—Sole P. and M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. J. Whitelock.—The Yiddish Players, in "A Matter o' Money," figure prominently in the programme. Daimler and Eadie, Fred Evison, Helen and Art, Carrie Laurie's Juveniles, Rene Dell, Cliff and Brian, Jaffa, and Brown's Royal Bioscope all add materially to an excellent entertainment.

HIPPODROME.—Sole P. and M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock.—Mr. W. W. Kelly's "A Royal Divorce" is the attraction here. Miss Edith Cole resumes her clever impersonation of the Empress Josephine.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—A return visit of "A Week End" is the attraction this week, with Josephine Richards and Mark Henry in leading parts.

GRAND.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. T. Southworth.—Viola Tree and her company are presenting for the first time in Blackpool "The Eleventh Commandment."

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—The variety programme is headed by The Dancing Demons, Lucille Benstead, Dick Henderson, Billy Bennett, etc.

BOGNOR.

THEATRE ROYAL.—Ernest Seebold presents "The Orange Club," a new concert party.

BOSCOMBE.

HIPPODROME.—P., The South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Chas. H. Johnston; Mus. D., Mr. G. H. Atkinson.—The popular Fred Curran heads the bill here, which includes such class turns as Fulgora, Leipsig, Mutt and Jeff, Claude Anderson, Hal Haig and Ella G[illegible], and Les Avalons.

BOURNEMOUTH.

THEATRE ROYAL.—Sole P., Messrs. David Allen and Sons, Ltd.; Sole L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown.—The visit of Frank Forbes-Robertson is attracting considerable local interest. "The Call of the Road" was selected for the initial performance, and during the week "The Passing of the Third-Floor Back," "Mice and Men," and "David Garrick" are to be performed.

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M., Mr. W. H. Boardman; A. M., Mr. A. Coote Suggit; Mus. D., Mr. Oram.—Arthur Prince, Muriel George and Ernest Butcher, Axel Mirano, Herbert Lee, Frank and Somers, Syd Walker, Tom Stuart.

THEATRE ROYAL.—M., Mr. Lawson Lambert; Mus. D., Mr. Sommerlad.—Henry Ainley in "Uncle Ned."

PALACE PIER THEATRE.—L. and G. M., Mr. J. W. Cordiner; Mus. D., Mr. F. W. Pickard.—"Raffles."

WEST PIER THEATRE.—M., Mr. A. W. Scholey; Mus. D., Mr. Harry Crapps.—Brighton and Hove Operatic Society in "The Mikado."

GRAND.—P., Mr. A. Melville; G. M., Mr. Leedham Bantock; A. M., Mr. J. Thomas; Mus. D., Mr. Phillips Kirke.—"The Savage and the Woman."

BURNLEY.

VICTORIA.—P., Victoria Opera House, Ltd.; M. D., Mr. W. A. Buckstone.—The Denville Stock Company in their fifth week in "The Gentleman from Dartmoor."

EMPIRE.—P., Victoria Opera House, Ltd.; M. D., Mr. W. A. Buckstone.—The Six Brothers Luck in a musical comedy, "What Next!"

PALACE.—P., Burnley Palace and Hippodrome, Ltd.; R. M., Mr. A. Williams.—Ally Benson, dame comedian; Three Bros. Huxter, the hustlers and bustlers; Anderson and Nash, in "This, That, and Other Things"; the Martinis, a dancing act; Orpheus, the musical marvel; Sara Melita, operatic prima donna.

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (decd.); Licensee and Business Executrix, Mrs. H. G. Dudley Bennett; A. M., Mr. Ernest R. Rowe.—Madge Douglas and Ernest Vaughan present the musical comedy, "Little Biddy O'Farrell," featuring Miss Madge Douglas in the name-part.

ANGLESEY PALACE.—Sole L. & M., Mr. H. Smith.—Jimmie Watson presents his costume concert party, Anglo-Indians.

BUXTON.

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; Sec. & G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—Monday, Tuesday, Wednesday, Penrhyn Forster presents "The Skin Game"; and Thursday, Friday, and Saturday, Leon M. Lion's company appear in "Brown Sugar."

HIPPODROME. — L., Buxton and High Peak Entertainments, Ltd.; R. M., Mr. Geo. F. Foulston; Mus. D., Mr. Reg. Goddard.—The variety turn promises to attract specially, being that of Fred Brézin, Anglo-French comedian, who introduces his "Pouchette en Acier" feat; pictures, &c.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M., Mr. P. H. Adams; Mus. D., Mr. T. Gilley Briggs.—Dee Cee Tours present "A Bill of Divorcement." A strong cast includes Gordon McLeod and Dorothy Manville.

CANNOCK.

HIPPODROME. — L., Mr. B. Kennedy; M., Mr. H. Elliman; Mus. D., Mr. A. Thompson.—"The Mormon's Bride" is staged here this week, and a short lecture delivered by J. Baker Howard.

DARWEN.

HIPPODROME.—P. and M., Mr. John Holgate; Mus. D., Mr. R. Towler.—Mr. A. C. Beattie's company in "Sally in Society" and "Miss Lancashire, Limited."

DERBY.

GRAND THEATRE.—L., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; G. M., Mr. Walter Bellian; Mus. D., Mr. W. Harold Fairholm.—Mr. F. J. Nettlefold's company is presenting the successful Apollo Theatre comedy, "Thank You, Phillips!" The strong cast includes Mr. Charles Barrett as Phillips.

HIPPODROME.—P., Theatre of Varieties (Derby), Ltd.; M. D., Mr. David G. Bliss; G. M., Mr. Ernest A. Vincent.—An excellent variety bill is headed by the Golda-Penville Quartette, who present their artistic musical act. Elsie Bower, aptly described as "the girl of the hour," and Syd Moorhouse, the singing comedian, also figure prominently in the bill, while Lauri Howard is a diverting comedian. Other turns are Santley and Moore, comedy artists; Ivy and Jack, juvenile entertainers; Four Williams, equilibrists; and C. W. Wolihard, in "Fun in a Hat Shop."

PAVILION.—P., Stroller's Entertainment Syndicate, Ltd.; M. D., Mr. C. Watkin Knight.—Mr. Philip Ritte and his concert party are here for a second week.

DEVONPORT.

HIPPODROME.—G. M., Mr. Fredk. Pitt.—Rolf Slater, comedian, heads the bill; Harold Walden, vocalist and humorist; J. H. Scotland, singer of dialect songs; Kenna Bros., the funny airmen; Fredson and Mlle. Rejan, entertainers; Kitty Spencer, soprano; and the Three Walkers, musical equilibrists.

DEWSBURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. V. S. Chapman.—Alfred Denville's stock company, fourth week.

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Alf. E. Dodds presents the Dixie Minstrels, in "Darktown Frolics."

DONCASTER.

GRAND.—P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. A. E. Dobney.—Second and last week of Mr. Raynor's company, including Miss Ennis Lawson, in repertoire.

DOVER.

ROYAL HIPPODROME. — M. D., Mr. S. W. Winter; R. M., Mr. Harry Tindell; M. C., Mr. W. Medhurst.—Ernest W. Palfreyman presents the comedy revue, "Golden Glitter." Cast includes La Tagarte, baritone; Ruby Mildred, soubrette; George Melban, comedian; the Golden Acrobatic Dancers; Harry Sylva, gentleman acrobatic tramp; Elsie Irene, Jack Fillan, Austin Ambrose, light comedian.

KING'S HALL (pictures). — L., Harry Day Amusements; R. M., Mr. Robert Fisher.—Harry Thornton, assisted by Joan Ray, in a musical interlude.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. & Licensee, Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—Heading the bill here is Val A. Walker, "the wizard of the Navy." The Daunton-Shaws, cyclists, give a clever display; Dan Leno, junr., is accorded a warm reception; Norman Carrol scores in the mimetic monologue, "The Wife's Relations"; Charlieri Brothers provide a delightful musical act; Elsie Burnett, a new style comedienne; and the Pathé Gazette.

QUEEN'S.—P., Mr. Arthur Henderson.—Ellice and Lee, in vocal and light comedy act, supplement a big picture programme here.

KINNAIRD. — P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. Arthur Loseby.—A special feature here is the Kinnaird Orchestra, under the direction of Mr. Arthur Loseby; while selections by Mr. G. H. Millers on the reconstructed great organ prove an additional musical attraction. The film part of the entertainment is also excellent.

LA SCALA.—R. D. & M., Mr. Arthur G. Brown.—A delightful programme by the orchestra, under the direction of Mr. F. Routledge Bell, and pictures, make up an excellent entertainment here.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—Messrs. Walter Passmore and Fred Wright's company in "Tit-Bits."

PIER THEATRE. — M., Mr. H. Owen Taylor; Mus. D., Mr. E. W. Peilgen.—Miss Sara Allgood and the Irish Players in "Mixed Marriage." "The Eloquent Dempsey," and "The Building Fund."

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—Mr. Haldane Crichton's company, including Easton Pickering, in "The Very Idea!"

DEVONSHIRE PARK.—M. and Sec., Mr. E. A. Brown.—The Vagrants, in "Make Believe," produced by Philip F. Howley. Every afternoon, thé dansant, with "Jenkies" band, under the direction of Captain Street.

GAINSBOROUGH.

KING'S THEATRE. — L., Mr. A. W. Hyde; R. M., Mr. G. T. Pawsey.—Mr. Evan Jones presented the John Ridding Grand Opera Co. in "Maritana," "Il Trovatore," "Faust," and other operas.

GLOUCESTER.

PALACE THEATRE.—P., Messrs. Poole's Theatres, Ltd.; M. D., Mr. J. R. Poole.—A short season of repertoire opened on Monday, when Mr. Albert Sember's Co. presented "Coming Back," with much success.

HIPPODROME.—P., Messrs. The Gloucesteh Hippodrome Co.; B. M., Mr. W. Edward.—Mr. Harry Leaton presents "Bow Wow," a revue in three barks.

GREENOCK.

KING'S THEATRE.—P. & M., Messrs. A. B. and J. J. Wright.—For the concluding week of the present season at the King's Dick Ray presents the 1922 edition of the revue "Kick-Off."

GRIMSBY.

PRINCE OF WALES THEATRE.—M. D., Coun. J. H. Curry; A. M., Mr. S. S. Hawdon; Mus. D., Mr. J. R. Bingley.—A company of local amateurs, headed by Miss Christine Baxter, are presenting the well-known comedy, "Nothing But the Truth."

PALACE THEATRE.—M., Mr. Ernest Marler; A. M., Mr. C. Chapman; Mus. D., Mr. Tom Stevens.—Stanley Kirkby and Harry Hudson, in humour and harmony; Les Latour, equilibrists; Fay Leon, male impersonator; Paul Freeman, King of Cards; Romeo, ventriloquist; Jack Poulter, comedian; McLean Twins, the dainty Scots.

HALIFAX.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; Mus. D., Mr. E. James.—"Romance," with Tittell-Brune in the leading rôle, is being presented by Messrs Murray King and Clark's company.

GRAND.—P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—The musical comedy mélange, "Eyes Down," is the attraction here. It is one of Glen's productions.

PALACE THEATRE.—P., The Palace Theatre (Halifax), Ltd.; M., Mr. W. Stephenson; Mus. D., Mr. W. Davidson.—Les Tumilet, the human top, shares the top of a good bill with Malcolm Neil, basso; and other contributors are W. H. Gaston xylophonist; Hull Bryan, comedian; Gladys Smith and Johnny Walker, and Vera Kitchen, entertainers; and Les Nosselas, in Parisian novelty.

HASTINGS.

GAIETY.—G. M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt.—Messrs. Henry Oscar and W. Edward Stirling present the London Players in "The Speckled Band." The cast includes Henry Oscar, W. Edward Stirling, and Elizabeth Dundas.

HITCHIN.

BLAKE'S THEATRE.—P., Blake Bros. (Theatres), Ltd.; R. M., Mr. Will Rolston.—Lal Edwards presents his novelty production, "The Twelve Musical Comedy Girls," in a new vaudeville show.

HITCHIN PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. R. A. Brown; Mus. D., Mr. L. G. Shrine.—The Milly and Gordon Trio, in vaudeville versatilities; the Gladwyns, in music and melody; and pictures.

HUDDERSFIELD.

HIPPODROME.—R. M., Mr. J. Alban Newton.—Mrs. Kimberley's musical comedy revue, "Twiddley Bits," is here, with Allan Hanbury, dame; the Six Alracs, comedy acrobats; the Six Drummer Girls, Claude Spencer, Billy Stewart and Etta Ray in the cast.

PALACE.—R. M., Mr. Fred Haming. — Here are the Four Mackwells, gymnasts; Jack Taylor, in "A Fireside Fantasy"; Frank Melvin, comedian; Jack Barker; Bros. Geddes, comedy musical act, "Putting on Airs"; Ernest Krake comedy, "The Electric Tram Conductor"; and Tiny Terise and Tim Tait.

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—Important personal visit of Miss Sydney Fairbrother (in her original character of Mrs. Badger) and Dennis Neilson-Terry in "The Young Person in Pink."

MIDDLESBROUGH.

EMPIRE.—P., Empire Palace of Varieties (Middlesbrough), Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. Howard Shackleton.—A capital programme is headed by Stanelli and Douglas, the "Fiddle Fanatics," in some wonderful violin playing. Other good items are contributed by Bert Groves, an exceptional comedian; Bella and Morris, in a smart comedy act; Muriel Price, a delightful soprano; Geo. Prince, the clever concertina player; Albert Edward, fine baritone singer; and the Five Petleys, brilliant aerial gymnasts.

HIPPODROME.—P., The North of England Cinema Co.; A. M., Mr. W. S. Gibson; R. M., Mr. Frank E. Parker; Mus. D., Mr. H. J. Waldron.—An excellent performance is given here by Jaxon and Eddie, acrobats and jugglers; in addition some fine films are shown.

NEATH.

PALACE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. E. Gilley; Mus. D., Mr. Edgar Lewis.—James Dermot and Vera Dennis, the renowned operatic bass-baritone, and his smart comedienne, in a round of merry mirth and melody. Also pictures.

GNOLL HALL.—P., The Gnoll Hall Picture and Variety Co., Ltd.; Sec., Mr. Glyn Gething; Manageress, Mrs. L. Trueman; Mus. D., Mr. Geo. E. Hutchins.—Claud Lester, manufacturer of mirth; and Basil King, ventriloquist, presents a novel act, "The Inspector and the Policeman." Pictures complete.

NORTH SHIELDS.

THEATRE ROYAL.—P., The Theatre Royal, North Shields, Ltd.; M. D., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr. John Sutherland.—Mr. Fred Collin's company in revue, "Keep Guessing."

BOROUGH THEATRE. — P., Messrs. Thompson and Collins; G. M., Mrs. G. F. Hill; R. M., Mr. James Johnson; Mus. D., Mr. Cecil H. Lavender.—Mr. Henry Fisher, trombonist; and pictures.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock and Fitt; M., Mr. Hy. Furnival.—Mr. R. M. Dunstan's company in "Brown Sugar."

HIPPODROME. — P., Messrs. Bostock and Fitt.—David Poole and Johnny Green, Wieland, Tom Lee, Anna Hana, the Selbinis, Miller and Phlora, Norman White.

THATCHED PICTURE THEATRE.—P., Bond and Sons; M., Mr. G. Starkey.—Will Collinson, Marjorie Booth.

ELECTRIC CINEMA THEATRE. — P., F. H. Coopers, Ltd.; M., Mr. W. Pepper.—Lynn and Lynda, Frank Early.

SPRING GARDENS.—P., Mr. Horace Rose.—The Georgians.

OLDHAM.

PALACE.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. E. Sharrocks.—This week W. Griffiths presents "The Musical Romance"; Key and Keyworth, the k'nut and a piano; King Louis and Son, equilibrists; the Romano Bros., in physical culture; R. W. Wilbey, novelty dancer; Hamilton Conrad Pearce, dancer; and the Seven Desert Whirlwinds.

PAVILION THEATRE.—P., Southport Pier Co.; A. M., Mr. P. Artingstall.—The attraction here this week is Mr. Harry Warburton's company, presenting Mr. Hamilton Deane in a repertory of plays.

OXFORD.

NEW THEATRE. — P., Oxford Theatre and his performing pigeons; and the Palace Pictures.

PAISLEY.

THEATRE.—Sole P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—Mr. Gregory Whiteford presents the Scotch comedy, "Bauldry."

RINK PICTURE AND VARIETY PALACE.—Sole P., Mr. E. H. Bostock; M., Mr. Richard Lever; Mus. D., Mr. James F. McArthur.—McArdle and Donald, comedians; Eddy George, ventriloquist; and pictures.

PENTRE.

GRAND.—P., Mr. W. E. Willis; R. M., T. Norman Akeroyd. — Crasy Hicks and Pass, the talkative comedians; Jean Brodie, comedienne and dancer; Morimura, in a unique illusion act; the Hudson Trio, three nibs at the piano; Alfred, ventriloquist; the Two Rees, in their military scena; George Bolton and Partner, in a racing burlesque, "Horse Chaff"; and the Grandiscope, in up-to-date pictures.

PLYMOUTH.

THEATRE ROYAL.—M. D., Mr. James Glover; R. M., Mr. W. F. Crowe.—"Pedlar's Pie" begins a twice-nightly season. The company is headed by Louis Rehil, who is supported by Stanley West, Cynthia Cooper, Peggy Walsh, Madge Gregory, Elsie Ingle, Eric Woodburn, and Ernest Ward.

REPERTORY THEATRE.—L., Messrs. King and Parry.—"Uncle Ned," with Mr. Bernard Copping in the title-rôle, and Miss Gladys Lloyd as Miss Manning, the secretary. Miss Mabel Edwards is an amusing flapper, and Miss Gwendoline Verschoyle impersonates Helen Graham. Mr. Uircke Burke appears as Sir Robert Graham, and Mr. Peter Godfrey as Mears.

GRAND THEATRE.—P., Messrs. King and Parry.—"Tiger's Cub," with Miss Nellie Morris as the heroine. "Cub."

PALACE THEATRE.—G. M., Mr. G. E. Prance.—"The New Bran Pie," including many new features. The Two Bobs, Odette Myrtle, and Rebla are as popular as they were in the old "Bran Pie."

READING.

COUNTY.—The farcical comedy, "French Leave."

PALACE.—N. Carter Slaughter and Co. in "Too Many Wives," the Vic Sisters, Lenora, Paula Destiny, Frank and Nana Adar, Harry Emeric, Erne Warshaw and Evelyn Brewster, in "The Musician's Nightmare."

ROCHDALE.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Norman M. Robinson.—A welcome return visit is being paid by Messrs. Macdonald and Young's principal company in "Peg o' My Heart," which on Monday evening had a splendid reception. Miss Ida Rosalie was a winsome Peg, Mr. Raymond Langley caused plenty of merriment as Aleric, Mr. Richard Williams was a jolly Jerry, Miss Eva Douglas made a stately Mrs. Chichester, and the rôle of Ethel was admirably filled by Miss Kathleen Christopher.

RUGBY.

HIPPODROME.—P., Rugby Hippo., Ltd.; M., Mr. Courtenay Arundel.—Charles Elderton presents "Carmello."

SALFORD.

PALACE.—P., Salford Palace, Ltd.; M. D., Mr. H. D. Moorhouse; R. M., Mr. Geo. Brelsford.—Wm. Utteridge presents The Act Beautiful, Lily Long, Nicol and Martin, George Hyam, Jack Barty, Lindon and Moon, Zellini.

SCARBOROUGH.

GRAND OPERA HOUSE.—P., Empire (Wakefield), Ltd.; M., Mr. G. H. Hawkins.—The Lena Ashwell Players in "Diana of Dobson's," including Miss Esme Church, who plays the part of Diana, and Frederick Cooper as Captain Brotherton.

SOUTHAMPTON.

GRAND.—R. M., Mr. Arthur Weston.—Arthur Gibbons and Martin Henry present London's Grand Guignol.

PALACE.—R. M., Mr. Harry Taylor.—Varieties by Will Hay, the scholastic humorist; Ruby Kimberley, in a musical fantasy; the Three Daring Reos, sensational comedy flying act; Laline, singing violinist; Jenkins Brothers, acrobatic knockabout eccentrics; and Doris Ashton, soprano.

HIPPODROME.—R. M., Mr. Mark Lorne.—Albert de Courville presents "Pins and Needles."

ROYAL PIER.—A. M., Mr. H. C. Sait.—Archie Wallen presents "Farce," a fantasy of fun.

SOUTHEND.

AMBASSADOR'S THEATRE.—P. and M., Mr. Herbert Jay; R. M., Mr. A. E. Newton; Mus. D., Mr. T. Burrows.—Personal visit of C. W. Somerset in "The Red Lamp."

HIPPODROME.—M. D., Mr. Chas. Gulliver; R. M., Mr. E. H. Neighbour; Mus. D., Mr. Chas. H. Meek.—Fred Karno's

SOUTHPORT.

OPERA HOUSE.—P., Southport Opera House and Winter Gardens Co., Ltd.; A. M., Mr. A. Walker. — Mr. Alexander latest version of "Mumming Birds." Marsh and Miss Carrie Baillie and company, in a selection of Shakespeare's plays, are giving great satisfaction.

PALLADIUM.—A. M., Mr. Joseph Bernard Hothersall.—The Femina Quartette occupy the premier position in this week's attractive programme. Other turns are George Jackley, comedian; Mott and Kilroy, comedians; Rosie Lloyd, comedienne; Cecil Lyle, the magical milliner; Willie Goodalls and Freddie Frome.

SOUTH SHIELDS.

THEATRE ROYAL.—P., South Shields Empire Palace Co., Ltd.; M. D., Mr. Harry Esden; R. M., Mr. William H. Bavidge; Mus. D., Mr. Gilbert McDearmid.—The musical comedy revue, "My Own Girl," is appearing here.

EMPIRE THEATRE.—P., South Shields Empire Palace Co., Ltd.; M. D., Mr. Harry Esden; R. M., Mr. Logan Stephenson; Mus. D., Mr. Joseph Campbell.—"Thea Productions, Ltd.," present the revue "The Show Box," featuring Harry Gunn, Mark Stone, and Jenny Gregson.

ALEXANDRA THEATRE.—P. and R. M., Mr. Will H. Glaze; S. M., Mr. Ernest L. Eykyns; Mus. D., Mr. David Hird.—"The Alexander Players," including Mr. and Mrs. Will H. Glaze, Denbigh H. Douglas, Robt. Monteagle, and Eva Elwes, are presenting "A White Man's Way."

PALACE THEATRE.—P., High Shields Palace Theatre Co., Ltd.; M. D., Mr. J. J. Gillespie; R. M., Mr. John McColl; Mus. D., Mr. Harry Verd.—Les Klicks, in a comedy mechanical fantasy; Rita and Rich, in songs and dances; and pictures.

QUEEN'S THEATRE.—P., Borough Theatre Co. (South Shields), Ltd.; Mus. D., Mr. James Todd.—Mme. Walker's Juveniles is a quick-change vocal and dancing act, and pictures.

STOCKPORT.

THEATRE ROYAL.—Sole O. and M., Mr. Charles Revill; A. M., Mr. John Revill; R. M. and S., Mr. Charles Revill, junr.—By arrangement with Macdonald and Young, Wyn Weaver and company in "Fair and Warmer."

HIPPODROME. — P. and G. M., Mr. J. H. Stansfield; R. M., Mr. E. J. Lyons.—R. J. W. Harris presents the Ten Loonies, in their brass band extravaganza; James Edison, singing juggler; Fred Brand, coloured entertainer; Lily Currie, chorus vocalist; Kay and his aeroplane; Charles Grantley, comedian; and M. A. Moran, French clown.

SUNDERLAND.

THEATRE ROYAL.—G. M., Mr. Harry Esden; R. M., Mr. Richard L. Griffiths; Mus. D., Mr. E. Field.—"Joy Nights," described as a merry-go-round, is the attraction here.

PALACE.—P., Mr. A. G. Hamilton; R. M., Mr. W. Gillispie; Mus. D., Mr. Frank Hubble.—Pictures and varieties by the Reegoes, acrobats, in a comic sketch, entitled "Fun in a Fire Station."

KING'S.—P., Messrs. Thompson and Collins; R. M., Mr. E. Jefferies; Mus. D., Mr. W. Hugh Jones.—Pictures, and vaudeville by Constance Wentworth and Frederick Lake, assisted by Gwen Coates, in a musical sketch entitled "The Wandering Minstrel," and Carvett and Verena, dancers.

EMPIRE.—P., Sunderland Palace Co.; M. D., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. A. E. Barnes; Mus. D., Mr. H. Elliott Smith.—"The Garden of Allah," produced by Wylie-Tate, is proving a great attraction here. It is a return visit.

VICTORIA HALL.—P., Sunderland Corporation; L., Mr. Robert Courtneidge.—A season was opened here on Monday by Mr. Robert Courtneidge, who presented "Clothes and the Woman," with Miss Iris Hoey in the leading part. "Me and My Diary" precedes the play, and in this sketch Miss Hoey also appears. There were good houses in the early part of the week, and good bookings for the remainder

TONYPANDY.

EMPIRE.—P., Mr. W. E. Willis and Son; R. M., Capt. W. Willis.—Harry Mears presents "How Ripping," a smart musical absurdity; specialities are introduced by Maudie Tottle, Harry Mears, Little Freddie Hockin, Tiny Hetty, Jack Gillam, Beryl Burke, Mignon De Rone, and the Original Exclusive Girls.

WESTCLIFF.

NEW PALACE.—P. and M., Miss Gertrude Mouillot; R. M., Miss Florence Dea; Mus. D., Mr. Adam Seebold.—D'Oyly Carte Opera Co.

WOLVERHAMPTON.

GRAND.—Sole L. & M., Mr. E. H. Bull; Mus. D., Mr. A. Jackson.—The Macdona Players in Bernard Shaw repertory, including "Pygmalion," "Man and Superman," "The Doctor's Dilemma," and "Major Barbara."

HIPPODROME.—M. D., Mr. Chas. Gulliver; M., Mr. James Kilgour; S. M., Mr. Stanley Mayo; Mus. D., Mr. A. Grimmett.—An excellent variety programme is presented by George Mozart, supported by Florrie Groves, Ambrose Rice, and Fred Mozart, in "Short Stories"; Hayden and Nevard, in a musical episode, entitled "Now and Then"; the Maxwells, the Imperial Trio, Margaret Dennis, the Langleys, and Melford Trio.

ROYAL.—P., Mr. and Mrs. F. G. Kimberley; A. M., Mr. E. T. Kisbey; Mus. D., Mr. H. Bradley.—Arthur Bradford and Charles Regan present their musical comedy revue, entitled "How Do You Do?"

WORCESTER.

THEATRE ROYAL.—P., Tours, Ltd.; L. & M., Mr. Arthur Carlton, C.B.E., J.P.; R. M., Mr. Tom Bell; Mus. D., Mr. J. W. Austin.—Mr. Geo. Anthony is presenting a vaudeville company, including the Bounc ing Goodalls and Freddie Frome.

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WEDNESDAY, MAY 10, 1922.

INDIVIDUAL RIGHTS.

THE desire for individual expression is one of the greatest forces within us. We may band ourselves together in societies, in big enterprises, in some common purpose, yet each unit is impressed with its separate importance and desirous of some individual distinction.

A Point of Importance.

The controversy which has been raised by the ending of MR. ARNOLD BENNETT'S play, "The Love Match," touches on a point of considerable importance to all members of the profession. Happily, the controversy has been of a most friendly description—the only attitude in which any controversy can prove really productive—but the moral remains nevertheless, and it is one of considerable importance in the theatrical world. What are the individual rights of a playwright?

In order to decide a problem of this kind, it must be ascertained in what degree a common purpose has been implied by those taking part in it, and in what particular form the responsibilities are shaped. The prime object of every theatrical production is to produce a play which will achieve the distinction of success. The form of success desired is usually a financial one, but if no other aspect entered the case, the stage would soon be reduced to a mere money-making contrivance without any right to be considered among artistic and inspiring enterprises. In addition to financial success, artistic distinction is aimed at, for playwright, producer, and performer alike, and the relative value of each point of view depends upon the spirit of those who have entered jointly into the contract.

If MR. BENNETT'S sole idea in writing "The Love Match" had been to make money out of it, he might have considered his manager's suggestion to alter the last act. But that, apparently, was not his sole idea. MR. BENNETT has "been through the mill" and has established his reputation. The wolf is not at his door. Doubt does not stand on the mat. He seeks, therefore, the ideal of individual expression without fear, creates in his own image, and then stands aside while the public judges him.

Suppose the public judges him favourably? Well and good. But if it will only pay for something which is not after the author's own heart, the author, having won his independence, may shrug his shoulders if he desires, and let the public spend its money elsewhere.

Box Office Claims.

On the other hand, one must concede to the managerial side that "a box-office ending" has its claims. John Smith may take pride in the shape and colour of his pills, because the pills for ever bear his name and are for ever associated with his name; but the vendor of the pills has not the same personal interest in them, and cares little for their shape and colour provided they sell well. We concede that the producers of a play have a somewhat larger personal interest in their commodity than the chemist at the corner. At the same time, the character of the success they aim at is largely financial, and they know that their work will be judged mainly by that standard. They, too, have reputations to consider.

Sometimes a playwright, either through immaturity or natural desire, will place himself unreservedly in the hands of his producer. He may have agreed to do so, or he may genuinely believe that the best interests of his play will be served by watching the rehearsals from the stalls and leaving the producer in peace. There is no doubt whatever that the work of writing a play and of producing it are two very different matters, and that a producer frequently improves the playwright's manuscript by suggestions of his own. This point needs no emphasis from us. It has been proved over and over again, to the advantage of all concerned.

But the producer is only entitled to alter the text, in our view, if there has been an express understanding on this point, and, in the absence of such an understanding, he has no case against a playwright who refuses to have his manuscript altered. The financial magnates have their chance to suggest alterations before the contract is signed. Once that is done, the bargain is sealed.

THE THEATRICAL OUTLOOK.

J. T. GREIN'S VIEWS AND ACTIVITIES.

As nearly everyone associated with theatrical affairs continues to keep the pessimistic pedal pressed firmly down, it was deemed some useful purpose might be served if an "Era" representative obtained the views of one who is authoritative in the world of the theatre. Mr. J. T. Grein was therefore sought out—in the hope that he might be able to strike an optimistic note. Having been keyed to the correct pitch, Mr. Grein delivered himself as follows:—

"When the general wail was 'The drama is going to the dogs,' 'It has ceased to exist,' or 'The theatrical slump is insurmountable,' I made up my mind once more to put my humble shoulder to the wheel, and persistently to pursue the policy which I have cherished since 1891—when I began the Independent Theatre, 'midst a volley of abuse for Ibsen's "Ghosts," and finally wound up with the satisfaction that Bernard Shaw, via the

Independent Theatre, had shed a new light on the drama of the world.

"Keenly I felt that the English public—so proud of many of its possessions—did not realise that our dramatic literature should vie with the rest of Europe, and thus, having by my labours put a little sum aside by the materialisation of my ideas, I resolved to plunge into the treasure trove of our modern drama, and make us feel proud of our dramatists.

"Permit me to say openly here that I court no other reward than the feeling that I have achieved something—perhaps lasting—for the art of my adopted country. And, striking a more personal note, let me add that in all my contracts with my friend Leon M. Lion (who hailed my projects with enthusiasm, and has bestowed on them his zeal and his powers), there is a clause that I shall never derive any personal profit from the Galsworthy cycle, from the Pinero cycle, or from the other cycles in the hands of the wheelwright, but that any balance on the right side shall be used to pursue this work, which I venture to call of some national service.

"This is not all. The British torch shall flame upon the Continent. Shaw is already famous there. So are Pinero, Jones, and Carton—to a certain extent, but not enough; and Barrie—that most alluringly whimsical man—is practically only known by name, even in Holland and Scandinavia, which are generally considered the most progressive countries in the dramatic world.

"Therefore, as soon as Exchange permits, my League of Nations Theatre, founded for the purpose of international entente cordiale, will cross the sea with a cargo of Barrie, Galsworthy and Shaw, and equipage of young English actors.

"But, Exchange or no Exchange, I have made up my mind that in the coming winter the Riviera—which is, in a certain sense, a British Colony—a small band of English artists, with the pick of the dramatic basket, shall flit from Hyères to the Italian frontier and bring the strains of 'Home Sweet Home' to English ears.

"In requital, and to maintain the balance, my French Players, founded in 1916 for the French and Belgian refugee artists, by consent of Messrs. Fagan and Lion, have started a French season at the Court Theatre on May 2, when I hope to present a programme, which I trust will be equally acceptable to the 'Highbrow,' as well as the man who seeks merriment in the theatre.

"Moreover, if my Continental experiments succeed, I will endeavour with all my energies to throw my net all over Europe—for the greater glory of the British drama.

"With regard to the theatrical outlook generally, though we have lately been looking into the dark depths deeply, my considered opinion is that now that affairs in every sphere of human endeavour are more rapidly approaching stabilisation, the world of the theatre will also be very soon receiving an increasing measure of prosperity—pressed down and running over.

"This optimism is, in my opinion, wholly justified when viewed by the light of the marked success which, within the past few days, has attended the presentation of several important productions, and the announcement that the building plans for the construction of three new London theatres have just recently been approved."

THE PLAY IN PARIS.

Feminine Don Juans—Reformed by Love—Another Play by Sacha Guitry.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—J. J. Frappa and H. Dupuy Mazuel have constituted a three-act melodrama from the recent novel of Marcel Prevost, "Les Don Juanes," produced at the Theatre de la Porte St. Martin, last Wednesday. There is a great difference between a book and a play, and the authors have skilfully avoided failure in dealing with the spicy subject of society ladies seeking their affinity. This stage version is divided into four episodes, forming three prologues and a rapid sketch of a modern Œdipus. There are several characters, detaching themselves in couples from the group and discussing their personal affairs for the edification of the audience. Countess Albine is, however, the heroine of the real theatrical action of the work. She has had many love intrigues. During the war, while serving in an ambulance, she met Roger, an intelligent and upright medical student many years younger than herself, and they became fast friends. The amorous Countess feels she has finally discovered her affinity. She does not disguise her sentiments, and the couple plight their troth, albeit Roger is actuated more by the spirit of gratitude. The young doctor is called away to England, where he was educated by a guardian, he being an illegitimate child who has never known his parents. Albine awaits his return at Boulogne, which leads to a horrible revelation. Her betrothed is none other than her own son, issue of a youthful indiscretion, and who was raised by friends of the deceased father. During the three acts we have been often told Roger has a weak heart. When he learns the facts he falls dead. The big cast is the attraction of "Les Don Juans" at the Porte St. Martin, for we have André Brulé as the sympathetic young doctor, Roger, and Madeleine Lely as his elderly lady love, among the able protagonists.

"Peché de Jeunesse."

This three-act comedy by Marcel Gerbidon was offered at the Marigny on Tuesday. It is more or less of the Raffles style—rather less than more—depicting a youth, a crook in deed but straight at heart. George is led into temptation by an adventurer, and induced to rob a lawyer. However, George has fallen in love with the lawyer's daughter, realises the rotten situation, and, ashamed of his dishonest act, he restores the money He disappears, to the great disappointment of Odette, the charming maiden he adores. He is traced, and she then offers him her hand in marriage, so that the up-to-date fairy tale terminates to the satisfaction of all. The so-called comedy is well mounted and played by an excellent company, but the action is a bit slow. Still, "Peché de Jeunesse" (Sin of Youth) will highly divert the younger generation.

"Une Petite Main qui se Place."

A new play by Sacha Guitry is always awaited with keen interest. On Thursday he presented a three-act comedy with epilogue, bearing the above curious title, at the Theatre Edward VII. Dorignac is wealthy, but after some years of idleness he settles in Paris to practice medicine as a pastime. His first client, a healthy man over a hundred years old, dies after the first consultation. Naturally Dorignac's best friend seduces his wife, but the doctor goes off with the parlourmaid, a former seamstress known in the local dressmaking trade as a petit main (or junior assistant) This needle-plyer, unable to find other employment, seeks a job with the doctor as maid-servant; she is the petit main qui se place (the girl taking a situation), and Dorignac engages this damsel. He is convinced of his wife's infidelity through a motion picture taken by a police inspector. Thus the employer and his parlourmaid now his mistress, may go tranquilly on a sort of honeymoon trip. Sacha makes up as the practical doctor, supported by Betty Daussmond as his unfaithful spouse, and Yvonne Printemps the tantalising Marie Louise. The slender farce is full of wit, with many human lines.

"TONS OF MONEY."

HOW THE SHAFTESBURY SUCCESS WAS WRITTEN.

By WILL EVANS.

In the following article Mr. Will Evans tells how "Tons of Money," of which he is joint author, was written, and denies the rumour that he has parted with his interests in the farce, now being played to large audiences at the Shaftesbury Theatre.

The story of how "Tons of Money" came to be produced must necessarily be of interest not only to the profession, but to the general public as a whole.

It has been stated that Valentine and I "hawked" the play about for some years before it was accepted for production. That is not the case. It was not "hawked" at all. As a matter of fact, it was not produced at the time it was written, because the rents of theatres had increased to such an enormous extent that we thought it advisable to wait a little time before presenting it, or, at any rate, getting it produced. We were both of

the same mind. Eventually I took the script to Herbert Blackmore, who thought it excellent, and he said he would act as agent and endeavour to place it with a manager of a first-class West End theatre. Mr. Blackmore informed me that he had offered it to several of the best London managers, and, after waiting very patiently for several months, one day I met Mr. Bannister Howard at the Midland Hotel, Manchester, and mentioned to him that I had got a most wonderful farce which might suit him. I added that it had been lying about for some time, and I did not think any of the managers to whom it had been submitted could have read it thoroughly. Mr. Howard promised to read it, and I let him have the script on the distinct understanding that he would read it. He gave me the promise, and I know he read it, because he afterwards said: "You have given me one of the biggest screams I have ever had in my life." Thereupon Mr. Howard took it up on an option for twelve months. If at the end of that time it was not produced, the farce would come back to us.

But, just before his option expired, Mr. Howard was asked by wire by Mr. Tom Walls to see him; the script was read, and Mr. Walls came to the conclusion that the piece would be a big "winner." He arranged with Mr. Howard to produce it. And Mr. Walls and Mr. Leslie Henson have now a farce that has proved to be an instantaneous and most wonderful success. I am glad the farce fell into their hands.

The first thought that struck me before "Tons of Money" was written was of the people who live above their income—that is to say, live on credit. I wondered whether if a man of that kind came into tons of money he would really pay off his debts or whether he would dodge doing so—and how he would dodge them. The fact of a man trying to get tons of money for himself without paying the tons of money he owed seemed to me to be rather funny. That is how the idea of the farce occurred to me.

Believer in Nonsensical Situations.

I am a great believer in nonsensical situations. I remember, in the days of Teddy Payne, at the Gaiety, how wonderful were the situations worked up in musical comedy—how nonsensical they were. A ludicrous situation always gives great scope to a comedian.

In 1915 I spoke to Mr. Valentine about my scheme; he thought the idea was wonderfully good, and we agreed to collaborate. And between us we perfected "Tons of Money."

Before I proceed further, let me put an end to the rumour that is going about that I have parted with my interest in the farce. It is untrue. On the contrary, I am happy to say I am receiving "tons of money" from it—along with Mr. Valentine, of course—and Mr. Walls and Mr. Henson have negotiated foreign rights which should bring many more tons of money to all concerned in the production.

Mr. Valentine is a very clever writer, and I do not think two others could have collaborated together so well as we have done. We were happy together, and still are, of course, and our ideas seemed to combine excellently. It makes a great deal of difference in collaborating when the two people concerned understand each other's thoughts and ideas.

Meeting of Collaborators.

Mr. Valentine and I met for the first time in 1915 at the London Coliseum, where there was a song and piano turn. The words of the song struck me so forcibly, because they were exceedingly clever, that I went to the artist's dressing-room to inquire the name of the author of the song. I was told he was Mr. Valentine, being given his address, I went to see him, and asked if he would give me the rights of his song to sing in the Drury Lane pantomime. Mr. Valentine, without any hesitation, gave me the necessary permission. We went to see Mr. Arthur Collins, who had the song incorporated in the pantomime. These meetings brought us into close relationship, and eventually, together we wrote "The Lost Umbrella," which I have played many times in the music-halls. It was at about this period of our relationship that I suggested the farce "Tons of Money."

Another Play in Preparation.

I am now preparing the plot for a new piece under the present title of "The Collegian." In it comedy and pathos will be combined—quite a different type of play to "Tons of Money," though I hope it will prove as big a success. Very few people really know that I wrote a drama in conjunction with Tom Craven, called "The Mystery of the Cliff." It was a great success, but owing to the music hall strike it had to be taken off.

AS YOU LIKE IT.

On the "Unlicked" Side.

Whatever happens about the Entertainment Tax, we've still got to g-ticket.

* * *

Several Chancellors have raised revenue by taxing tea and sugar—but, happily, they've never thought of taxing roles.

* * *

Of course, this would not worry experienced actors, but novices always find it difficult to cope with taxing parts.

* * *

Cooking at the Ambassador's.

"The Curate's Egg" is full of new humour. It's not poached.

* * *

All the same, until the curtain goes up, the audience is kept on toast.

* * *

"Running Water" isn't running—water pity!

* * *

Keep Cool.

Peggy O'Neil believes it an important thing to keep one's temper. She believes a Paddy the next best thing.

* * *

Apropos of which, will a young, ambitious Englishman write her a new play? She wants to give him a Peg up.

* * *

Owen Nares is appearing in Ion Swinley's sketch. When a man's Owen, keep your Ion him. (No reflection intended!)

* * *

No Questions Asked.

Please note that W. H. Berry's dog is lost. It's berried somewhere in London.

* * *

Nevertheless, W. H. B. keeps "The Golden Moth" audiences laughing, and a second edition is predicted. The play still proves golden, and not moth-eaten.

* * *

Here's an odd thought. An actor has to stick on the other side of the footlights to come to the front.

TOUCHSTONE.

BILLY LEONARD AND BETTY CHESTER
in "Love's Awakening" at the Empire.

WE HEAR—

That the Gaiety "beauty chorus" had the time of its life on Monday afternoon.

* * *

That Stanley Lupino is delighted with Leslie Sarony's new song.

* * *

That Cicely Debenham signed many autographs on Saturday night.

* * *

That certain managements pay their Press agents such salaries as necessitate the latter working for others.

* * *

That when the working for others takes place said managements are not at all pleased.

* * *

That they evidently regard their Press agents as having capacity of about 400 per cent.

* * *

That the contract for a big musical show will be signed to-morrow.

* * *

That a gentleman at His Majesty's finds limerick-writing a profitable pursuit.

* * *

That a forthcoming alien-music production will have an interpolated number by a Britisher.

* * *

That the interpolation may mean a huge British victory.

* * *

That Ronald Buchanan is the coming welter-weight champion of the stage.

* * *

That the "French Leave" tour deserves its extension.

* * *

That although Hilda Nelson does not play much golf, she is an expert on the other "green."

* * *

That recently she gave her Press manager 30 start and beat him by an unfinished break of 43.

* * *

That Arnold Aster is tired of bee-farming and has resumed his engagements for awhile.

* * *

That Lucille Benstead has been complimented on her charming taste in furnishing

THE VARIETY WORLD.

The New Club—Vaudeville Golfing Society—Ada Reeve in Australia—All-American Matinee for British Charities.

The New Club.

"The Knickerbocker," the new club for members of the theatrical, music hall, sporting, and kindred professions, is shortly to be opened. Sir Harry Lauder has promised to perform the opening ceremony.

Some Good Music.

The club will boast its own orchestra, "The Knickerbocker Band," and, when it is explained that it will be under the direction of Mr. Alf. Leonard, whose violin playing has for some time past been a welcome feature of our music hall programmes, it will be realised that the members are going to be well catered for in that direction.

The Decorations.

A further glance at the premises tends to confirm our impression that the club will be able to hold its own with any in the metropolis. Everything is on the most handsome scale, and the members' comfort will be studied in every way.

Vaudeville Golfing Society.

Members of the Vaudeville Golfing Society should note specially that the venue of next Friday's medal competition has been changed. It will be held at Sudbury instead of at Raynes Park. Sudbury is also the course chosen for the competition for the "Dave Carter" Cup next Tuesday.

The latest new members are Mr. Tommy Mostol and Dick Tell (of Hedges Brothers and Jacobson). Mr. Will Fyffe is presenting a gold and enamel medal for competition in the near future.

"Wull" Fyffe—Golfer.

Mr. Will Fyffe, who is appearing this week at the Alhambra, and is an enthusiastic golfer, has a whole sheaf of golf stories up his sleeve. The one that he tells with the greatest gusto concerns an Englishman who was playing—or trying to play—on a Scottish links and was slicing the ball all over the place. In the end the "hard pent rage" of the Sassenach ate inwards, and he turned upon his grinning caddie. "Links! D'you call these links?" he spluttered. "I think little of them, anyhow!" "Ay? Is that so?" drawled the caddie. "Weel, speakin' for masel', Ah didna' ken ye had been on them yet!"

Ada Reeve in Australia.

Harry Norris tells us that he has just received a cable from Ada Reeve announcing the wonderful success of "Spangles" at the Princes Theatre, Melbourne. Miss Reeve is supported by a strong cast, which includes that clever dude comedian, Harry Gould (in Geo. Clarke's rôle), Tom Macnaughton, Nora O'Malley, and Alec Hardisty. Fred Farren was the producer.

All-American Matinée.

The New Oxford Theatre has been loaned by Mr. C. B. Cochran for an all-American matinée, on Tuesday [illegible] 22nd inst., in aid of the Arthur Pe[illegible] Memorial Fund, which is to divide the proceeds between St. Dunstan's, the National Institution for the Blind, and the Children's Fresh Air Fund.

The idea emanated from an American who was anxious to see the Anglo-American unity further cemented. She believed that an effort by Americans on behalf of deserving British charities, directly connected with the war, might be the best means of helping the mutual understanding.

The response from American theatrical and music hall people now in this country was instant. Practically every entertainer from the States has approved the idea and offered help. Miss Peggy O'Neil proposes to assist in the organisation by personally engaging in the actual clerical work of the affair, beside appearing at the matinée.

Magician's Baby Daughter.

Much ingenuity is being brought into play to devise an appropriate name for the baby daughter of Captain Clive Maskelyne—born at the St. George's Hall on the morning of the 3rd inst. Her birth having taken place at the Home of Mystery, it is argued that her name should be suited to the place and the traditions of her family. She represents the fourth generation of the famous house, and is Mr. Nevil Maskelyne's first grandchild. Needless to say, every conjurer hopes for the honour of becoming her godfather, and a splendid christening—with magical effects worthy of a fairy princess—is being planned. It goes without saying that everyone expects the little one to carry on the traditions of her family to the extent of becoming the first lady magician.

Saved by "The Sheik."

We hear an interesting story from Miss Elsie Southgate, the distinguished violinist. It appears that Miss Southgate received a message arranging for a private engagement at Chislehurst, and on her way to the station she suddenly remembered that she had forgotten her parts of "The Sheik" (one of her principal numbers).

By the time the parts had been retrieved Miss Southgate had missed her train, and on ringing up her agents to explain she discovered that they knew nothing of the engagement, neither could Chislehurst explain the whereabouts of the supposed private engagement. As Miss Southgate possesses—in addition to her very valuable violin—some thousands of pounds' worth of jewels, which she wears at her engagements, the inference is that the "engagement" was a well-laid plot to relieve the popular violinist of her valuables. Miss Southgate says Feldman's fox-trot, "The Sheik," undoubtedly saved her jewels and violin, and perhaps herself.

Helping the V.A.B.F.

The Committee of the V.A.B.F. beg to acknowledge with grateful thanks receipt of cheque value £88 9s. 10d. from Moss' Empires, Ltd., being sale of book matches at their various London and provincial theatres. They also beg to acknowledge with many thanks receipt of £6 2s., received from Mr. C. T. Doe, resident manager, Empire Theatre, Kingston-on-Thames, being part proceeds of cricket match played recently between Lew Lake's "Sons of the Sea" Co. and a local team. Among the recent donations received for the Benevolent Fund are the following: Geo. Glover, collections in several novelty boxes, £6 14s.; W. Walton, collected 15s. 1d.; F. V. St. Clair, O.B.E., donation re song sales, £2 2s. 6d.; Union Castle Steamship Co., collection on R.M.S. "Saxon," £15 8s. 5d.; A. Scranton collected novelty box, 10s.; Nat Goodman collected novelty box, 16s.; H. G. Dutfield, novelty box, 7s.; H. W. Hodgetts, donation re photograph per Jock McKay, 5s.; Albert W. Savage, donation re autographs per Bruce Green, 2s. 6d.; Union Steamship Co. collection, R.M.S. "Kinfauns Castle," £2 0s. 4d.

"All in One."

A new style of entertainment, entitled "All in One," is at present in active rehearsal, and opens with Moss' Empires at Liverpool on May 22. The idea was conceived by Paul Murray and George and Harry Foster, in order to meet the growing demand of music hall audiences for the revue type of entertainment, and aims at presenting a combination of variety acts and revue. It will be in seven scenes, and there will be four principals and a chorus of twenty. The book is by Laurie Wylie, and the piece will be staged by Jack Haskell.

Lily Long as the Cow-Girl Queen.

Although Lily Long has had many opportunities to appear on the screen, it was not until the other week that she took her first plunge "on her own," when she gathered a few dwarfs, a cart-horse and a donkey on Hampstead Heath to "reel off" the adventures of Lizzie, the cow-girl queen, the pride of the prairie. Many amusing incidents happened, but for some reason the

camera missed one or two funny situations. For instance, Lily had arranged for three dwarfs to sit astride the cart-horse, but the latter "bucked" and threw the dwarfs in mid-air, causing the onlookers a big laugh. Lily then decided to try this scene with the donkey, but the latter was evidently in sympathy with the horse and followed his example! Then Lily mounted a pony, arranging for the camera man to be ready for any unrehearsed incident, but all the pony did was to lay down and refuse to allow Lily to ride him. This film will shortly be seen on the halls as a prelude to a new number Lily will introduce next month in town.

Another Recruit From the Concert Stage.

Charles Gordon, who is concluding a very successful concert season, and who has delighted many Sunday audiences at most of the London halls with his handbell solos, is appearing next week at the Islington Empire, presenting his popular vocal and handbell act. He is opening at the Kingsway Pavilion, Cleethorpes, at Whitsun, for the summer season, and expects to resume variety engagements at the end of September.

Barry Lupino's Understudy.

Freddie Reed has been appointed understudy to Barry Lupino in "Round in 50," at the Hippodrome. At one time or another he has been called upon to deputise for various members of the Lupino Family, and during the run of the "Aladdin" pantomime he went on for Lupino Lane with every success.

The Terriers.

At the meeting on Sunday last Howard Ward officiated as W.T., George Cooper as V.T., Will B. Willby G.C., Eddie Gray W.I., Charles Clark W.D., Jack Cottrell Y.B., Jack Cottrell Organist, and Arthur Were Secretary.

A hearty welcome was extended to George Cooper upon his reappearance in the Kennel.

The following application for membership has been received:—Second Notice: Jack Albert (Albert and Rogers).

Variety Artists' Federation.

Members of the V.A.F. are requested to note that twenty-two death levies are now due upon the 1922 books. Red stamps nineteen.

M.H.A.R.A.

The 1,241st meeting of the Executive Committee of the Music Hall Artists' Railway Association was held on Wednesday, last, when the following members were present: Messrs. Harry Marlow (chairman of Committee, who presided), J. W. Cragg (hon. trustee), John Donald, Reg. Ewen, Dick Henderson, Monte Bayly (hon. treasurer), Chas. Kasrac, Fred Woellhaf, Howard Ward, Van Bern, and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. The secretary reported re his visit to Manchester and Liverpool, re alterations of agencies in those towns. The question of the Norwich agency was considered, and it was decided to appoint Mr. Blyth, of the "Coach and Horses Hotel," provided he agreed to accept the duties. Mr. McCarthy presented the weekly financial statement, which was accepted.

Congratulations.

The engagement is announced of Jack Stewart, the Anglo-American comedian, to Mary, daughter of Mrs. Ida Sharp, 84, Brookside Road, Golders Green. The wedding is to take place early in June.

Tottenham Palace.

Artistes who are engaged to appear at the Tottenham Palace in the near future will be glad to learn that the management do everything possible for their comfort. Notices are exhibited in the dressing-rooms informing artists that in the absence of a "green room," there is a refreshment bar for their special convenience, access to which is gained by the pass-door. Mr. W. P. Chegwidden is the popular manager here.

Ernie Mayne's New Dame Song.

The new dame number, "What D'yer Think of That?" sung by Ernie Mayne and penned by Jack Long, was an undoubted hit last week at the Victoria Palace, and both have reason to be satisfied with the result. Ernie had for some time been seeking a new number, that he might appear again as a dame, and he is delighted that Jack Long has given him the real goods. This week Ernie is playing Willesden and Putney.

For South Africa.

The following artists sailed from Southampton on Friday, the 5th instant, per R.M.S. Saxon, to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.: Betty Barclay and George Glover, Jubb and Jerome.

Dechelette.

Following his recent success in London at the Hammersmith Palace, Dechelette, the eminent pianist, returns to town next week at the Palmadium, Palmers Green.

Malvina for America.

Next month Malvina—just a fiddler—sails for America to play on the Orpheum circuit for a season, the result of her recent success at the London Coliseum. Malvina is this week appearing at the Shepherd's Bush Empire.

Will Fyffe.

Paying a quick return visit to the Alhambra this week, Will Fyffe was again a big hit at this house on Monday, when he took the opportunity of introducing a number new to London, "Daft Sandy," which is a great contrast to that other excellent study, "I'm 94 To-day."

Mayne and Sheridan.

At the Alhambra next week Mayne and Sheridan will present their new act, which was successfully produced recently on the Moss' Tour.

McTavish and Hill.

In town on Monday we met McTavish and Hill, who have now re-joined forces and will resume next week at the Hippo., Aldershot, and later come to town. The latter partner has just returned from America, and both are very enthusiastic about their new act.

Southwood and Lady.

Writing from Pretoria under date of April 18 last, Bert Southwood reports that all is going well with himself and his partner. Bert says they have enjoyed a good deal of bathing, but that it has been too hot for golf. At Pietermaritzburg Harry Ford was on the same bill, and they had a happy week together.

Mrs. Conn Kenna.

We are very sorry to hear from Conn Kenna that his wife is lying in a critical condition, following a rather severe operation. Conn should have played this week at the Hippo., Devonport, but was compelled to remain in town.

Arthur Kingsley.

That clever performer, Arthur Kingsley, will shortly conclude a long engagement in that popular revue, "Me and My Girl," and is now negotiating for another important production.

Jimmy Jewell.

Next Monday Jimmy Jewell will present a new act, entitled "Deliriums," at the Metropolitan.

At Eastbourne.

J. E. Chilners, M.C., who is a friend of many theatrical celebrities, and late manager of the Chandos Hotel, Chandos-street, W.C.2, has taken over the management of the Gildridge Hotel, Eastbourne. He will, of course, be pleased to welcome any of his old friends. Mr. Chilners is a well-known athlete.

Iris and Phyllis.

Last week, at the Holborn Empire, that clever pair of juveniles, Iris and Phyllis, ages 14 and 12 respectively, made their début before a London audience, and were so successful that we hear they have been booked to open at Finsbury Park next Monday. This week they are at Ilford.

Lucille Benstead.

Next week, at the Palladium, Southport, Lucille Benstead concludes a provincial season, and will resume the L.T.V. circuit the following week, when we are promised two new ballads by a new composer, who recently arrived in this country from the Antipodes.

Albert and Rogers.

A very favourable impression was made last week at the Victoria Palace by those New Zealand entertainers, Albert and Rogers. In addition to their own original setting, these entertainers provide a most refreshing entertainment, which was thoroughly enjoyed by patrons at this house.

Sammy Shields.

Last week Sammy Shields was playing New Cross and Stratford, but we hear that he was obliged to give up after Tuesday night, as he was suffering from a congested throat. Next week Sammy commences another twelve weeks' run in the provinces returning to town at the end of July to Shepherd's Bush, with the L.T.V. tour to follow.

Cliff Martell.

Cliff Martell will be seen in town shortly in some new ideas at the piano. Cliff recently returned from Madeira.

Ruth St. Denis to Visit London.

Miss Ruth St. Denis, Mr. Ted Shawn, and their company, numbering nine in all, have been fixed by Daniel Mayer for a season in London. These famous dancers left America on Wednesday last, on board the s.s Samara, and are due to appear at the London Coliseum on Monday. At the conclusion of their season Miss St. Denis and her party will return at once to America. They are, we hear, coming over specially to fulfil their contract with Sir Oswald Stoll, and for no other work.

Val Vett.

The rag-time rag painter, Val Vett, starts on a provincial tour this week at the Hippo., Rochdale, where he is presenting his wonderful giant 9ft. rag picture studies of the latest masterpieces. In the near future Val Vett will give his novel production of the Prince of Wales' laughing portrait before a distinguished audience.

Fred Duprez.

This week at the Empire, Birmingham Fred Duprez will conclude his single act on the halls until next season. Next week Fred returns to the Midnight Follies for a month, after which he commences rehearsals for "King Solomon, Junr.," which opens on the Moss' tour in July. At the end of the week Fred takes delivery of his new Austin Twelve, fitted with an all-weather body.

Johnson Clark.

In his latest scena, "The Orchard," Johnson Clark has certainly gone one better than his previous efforts, and has struck an original idea by introducing "Hodge" in the act of stealing apples. Another successful feature is the concluding item, "Unlucky Dog," which provides an original finale.

Harry Taylor.

Within a few weeks Harry Taylor, the Kittless Scot, will be seen in town with an entirely new show. Harry appears to have struck a novel idea for his act.

Sandy Rowan and Jean Gardner.

At the Euston Palace recently, Sandy Rowan resumed the Syndicate Tour Sandy is now capitally supported by Jean Gardner in one of his clever studies, which has proved a big success.

Fuller's Enterprises.

The following artists have sailed under engagement to play the Fuller time: Maxwell Carew, per s.s. Ormonde; Linden and Berridge, per s.s. Beltana; The Novas, Milton Brothers and Babs Pacey, per s.s. Barrabool.

Henry Martinez and Co.

Henry Martinez and company, who were very successful last week at the New Cross Empire, are playing at the Stratford Empire this week, and will not be seen in town again until July 10, when they open at the Victoria Palace. They have recently had numerous offers to return to America under the direction of Wirth Blumenfeld and Co.

Jen Latona.

This week, at the Ardwick Empire, that clever entertainer at the piano, Jen Latona—who is now featuring some capital numbers—commences a brief provincial tour, including two weeks in Ireland. Jen is due to reappear in Manchester in three weeks' time, proof of her popularity in Cottonopolis.

Willie Hengler Better.

The Hengler Brothers have been obliged to rest for the past two weeks, Willie Hengler having to undergo a nasal operation, which has been performed with success. All being well, Willie and Johnnie will resume next week at the Empress, Brixton, when they will introduce a novel rope trick, of which they claim to be the originators.

Athas and Collins.

Next Monday, that popular pair, Athas and Collins, will resume the Syndicate tour following their recent success on the Continent.

Victor King.

Victor King, who is doing so well with his single act, writing from the Empire, Glasgow, this week, says he is making a great success with "Sally," "Day by Day," and a new couplet number, "It's the Caveman," all of which are published by the Lawrence Wright Music Co.

Woolf and Magley.

Monty Woolf and Irene Magley are featuring the popular foxtrot song, "Mamie," and they report a great success everywhere with it.

Archie Hill.

Archie Hill, the popular baritone, is featuring the new ballad, "All the World Will Belong to Me." Mr. Hill is giving a beautiful rendering of this number, which he finds a great applause-getter.

NEW CARLTON CLUB ACTIVITIES.

The New Carlton Club, a band of terpsichorean enthusiasts who meet once a week at the Suffolk-street Galleries, now intend to meet more frequently, for, commencing on May 6, a series of extra fortnightly Saturday dances was introduced. The New Carltonians, by the way, have ever an eye for something novel. On Thursday, April 20, for instance, they introduced Miss Barbara Chalfont, an exhibition dancer, who has just returned from Montreux. Miss Chalfont, partnered by Mr Guy Locke, gave an interesting exposition of ball-room dancing in its highest forms, and her ease and grace formed the subject of much favourable comment. The following Thursday's meeting, April 27, took the form of a fancy dress ball and carnival, in which the New Carltonians vied with each other in originality of design and colour scheme, whilst the New Carlton Orchestra, under the direction of Monsieur Maurice, saw to it that the musical setting was no less brilliant and artistic.

SOPHIE TUCKER

To Join "Round in 50" at the Hippodrome.

Sophie Tucker will take her place in the London Hippodrome cast of "Round in 50" on Wednesday next. Sophie will appear in the cabaret scene, encountering George Robey just when he has actually "pawned his shirt" at the gambling table.

Miss Tucker has a repertoire of 250 songs, all with expressive titles. Some of the most vivid are:—

"I Had a Good Man, but I Lost Him."
"I'm Nobody's Fool."
"It Takes a Good Girl to be Bad."

In her own country they name articles of lingerie after Sophie, and there are even "Sophie Tucker stockings."

Stage work does not absorb all Miss Tucker's energy. She runs a phonograph record establishment (as "The Era" stated

some weeks ago), a chain of restaurants, and a garage business in Long Island.

Miss Tucker bolted from home and started on the stage at the age of 16. Arriving in New York with only a skirt and an old wedding gown as baggage, she began her career in a café, waiting at table and singing in her spare time for 5 dollars a week!

Nearly 10 years elapsed before she visited her home again—as a headliner at £400 a week.

"My return home," says Miss Tucker, "was a great event to me. The Mayor came along to see my contract, for he could not believe that Sophie Tucker was getting a thousand dollars a week."

SHEPHERD'S BUSH EMPIRE.

Herbert Clifton, female impersonator, heads the programme here this week. He describes his performance as "Travesties of the Weaker Sex," but, in addition to burlesque, some of his work is scarcely less than serious impersonation. For his ability to accomplish the latter, he is mainly indebted to a voice of extraordinary quality; the beauty of its tone at times is, indeed, remarkable. Mr. Clifton first appears in a black evening gown, with a towering head-dress of plumes, and a huge flame-coloured fan, then as a kind of weird and wonderful Parisian soubrette; later as a Japanese Geisha; and, finally, in a number about a "Sheik of Araby." His first song, in which his voice frequently unexpectedly slips into very pronounced male tone, is very funny, and his straight singing of Tosti's "Good-bye" is an extraordinarily successful effort.

A turn with a decided air of novelty about it is that contributed by Terry Wilson. He has his own charming setting entirely in grey and mauve, and his costumes are of the same colours. His first song is a rollicking number, sung in hunting attire, "I'm Hunting the Fox all Day, but I'm Hunting the Girls at Night," and his second, a delightful number, "The Songs of the Good Old Days," in which the fine songs of the times of our fathers and grandfathers are contrasted with those of the present day. Mr. Wilson has an excellent voice, a pleasing personality, and real talent.

The Mullaney Brothers, singers, jokers, and dancers, entertain very amusingly with song, gag and—particularly—with dancing. Malvina is a beautiful dark girl, somewhat of Spanish type, who, attired in a lovely silver dress, plays the violin extremely well. She opens with well-known operatic airs, passes on to "I'll Sing Thee Songs of Araby," and winds up with a selection of up-to-date popular tunes, to which she dances an accompaniment. Winifred O'Connor is the lucky possessor of a fine soprano voice, and obtains an enthusiastic encore for her singing of the famous air "Brightly Dawns," etc., to which she responds with "It is Only a Tiny Garden." Frank Maura, the Mexican foot juggler, is as entertaining as ever, and Mello and Nello contribute their popular comedy and strength act. The remaining item is a conspicuous one, Eddie Vogt, the American comedian, and company, in "A Dress Rehearsal." This amusing sketch was described in these pages on its first production in this country at the Victoria Palace recently. The Shepherd's Bush audience certainly considered it good fun. Mr. Edward Fryer is now the manager of this popular hall.

"MY FRIEND WOODBINE."

By Eric Blore, produced at the Chiswick Empire, on Monday, May 8.

Ambrose Sturtevant ... Mr. Eric Blore.
Lady Wragby.... Miss Lindsay Gray
Edie ..... Miss Evadne Price

We are in Ambrose Sturtevant's room in Duke Street, St. James's: a sporting, waiting maid arouses her master after a wild night—broke and impecunious. He has a "tip" of 25 to 1 on "Wild Woodbine," but has no money to back it: he finally commissions the servant to pawn his ring for £3. Anon, Lady Wragby, his aunt, arrives on the scene; she has doubts as to the habits of her nephew; this aunt announces her intention to give her pet hospital £400, and informs her nephew she has the money with her: Ambrose rises to the occasion; he hints that a sick friend needs a sea voyage and begs her assistance; a searching cross-examination proves anything but helpful; finally the aunt agrees to loan the sum, and Ambrose promptly finds his bookmaker to put the money on "Woodbine"; and rushes off. Anon, the bookie calls up Ambrose, and in his absence his aunt replies, but her tête-à-tête with the betting man is very disturbing. The servant is next cross-questioned and Lady Wragley's suspicions are aroused. Later the maid is despatched with the money to the bookmaker who returns a few moments later to announce that "Woodbine" has won. There are some clever lines and situations in the piece, but it needs speeding up somewhat. Mr. Eric Blore was excellent as the mendacious Ambrose; Miss Lindsay Gray did splendidly as Lady Wragley, and Miss Evadne Price scored a success in a small part.

PROSCENIUM LODGE.

Masonic Service.

A special Masonic service, organised by the Proscenium Lodge, No. 3435, was held last Sunday afternoon at St. Luke's Church, Chelsea. There was a large congregation of Freemasons, while the galleries were filled with friends. The Proscenium Lodge was represented by Mr. Frederick W. Allwood, W.M.; Mr. Francis E. Morse Stephens (Chas. Douglas Stuart), I.P.M.; Mr. Arthur Were and J. Enzer; S. and J. Wardens; W. Wolfe; S. Lyon, P.A.G.P., treasurer; Mr. Chas. J. Doughty, P.M.P.Z., L.R., secretary; and several Past Masters and Brethren. The following Lodges were also represented: St. Luke's, 144; Imperial, 1694 Chelsea, 3098; Polytechnic, 3680; Wandle, 2699; Adams, 3122, and Sloane, 4333. Mr. Albert Le Fre, P.M.P.Z., L.R., acted as director of ceremonies, assisted by Major Robert Mitchell, C.B.E., P.A.G.D.C., and Mr. Walter Hitch, P.M.P.Z.L.R., who was also the organising secretary.

The service was fully choral, and in addition to the large choir of the church, Messrs. John Solomon, F.R.A.M., and F. B. James, P.M.L.R., the silver trumpeters, added to the musical effects. The sermon was preached by the Rev. W. P. Besley, M.V.O., M.A.P.G., chaplain, and the prayers were rendered by the Ven. Archdeacon H. E. J. Bevan, M.A., the Vicar of St. Luke's. The lessons were read by Mr. Fred B. Box, chaplain, Proscenium Lodge, and Mr. Ernest Warsaw, W.M.-Elect, Chelsea Lodge. A collection was made on behalf of the St. Luke's Boys' Schools, and the Masonic charities. The organist was Mr. John N. Ireland, Mus.Bac., F.R.C.O., and the organ voluntaries were given by Bro. Seymour Dicker, of the S.W. Polytechnic Lodge.

A TALE OF TOPICAL TITLES.

By Tom Walters.

One night, while eating "The Curate's Egg" in the "Enchanted Cottage," "The Whiteheaded Boy" discovered "The Golden Moth" in "The Silver Box."

On showing it to "His Girl," who lived in "Quality Street," she exclaimed, "Oh—What 'Pot Luck!' 'Mr. Wu' would give 'Tons of Money' for that. He would pin it on his 'Yellow Jacket' in 'Cairo,' when 'Mr. Pim Passes By' on his way to 'The Fun of the Fayre,' to put 'The Sign on the Door' for the 'Co-optimists.'" "Sally," who had been silent, said, "What 'If Four Walls Told' 'Paddy the Next Best Thing'? 'The Bat' might drown the 'Lass-o-Laughter' in 'Running Waters,' thus permitting 'The Man in Dress Clothes' to win 'The Lady of the Rose,' which would be 'Love's Awakening' at 'Mayfair and Montmarte.'"

"Aye!" said Harry Lauder waking up from a dream of "Decameron Nights," "that would-na stop the 'Welcome Stranger' from 'Going Round in 50' to see 'The Beggar's Opera' through 'Windows,' while 'The Cardplayers' stopped to laugh at 'The Adventures of Ambrose Applejohn,' who caused 'Other People's Worries' when he forced 'Tilly of Bloomsbury' on 'The Wheel' as the 'Rockets' went off."

Reg. Lewis, manager for "Rungamah," has been appointed general manager of Jackquello's Theatre and Variety Agency, and would welcome old friends.

Miss Evelyn Behenna has now recovered from her illness, and is playing lead in 'The Circus Queen" revue, and is this week at Balham Hippodrome.

The Brigton Hippodrome, one of the most popular music halls on the South Coast, always has a good bill, last week's including Fred Duprez, Sam Mayo, Fred Karno's "Mumming Birds" and Leipsig. Mr. A. Coote Suggit is Mr. W. H. Boardman's manager here.

THE OPEN ROAD.

WHOM SHALL WE MEET ON THE WAY?

[Below we give the names and journeys of motoring artists who will be on the road on Sunday. We are always pleased to insert under this heading news items likely to be of interest to members of the profession who are motorists.]

Leslie Strange, London to Stockport.
Hilda Nelson, London to Liverpool.
Frdd Duprez, Birmingham to Westgate.
The D'Ormondes, Southsea to London.
Mart and Pep, Ostend to Bruxelles.
Robb Wilton, Dublin to Belfast.
Bruce Green, Newport to Bath.
Tom Newell, Hanley to Blackpool.
Rich Hayes, Manchester to Nottingham.
Noni and Horace, Sheffield to Bath.
Lily Morris, Hanley to Coventry.
Scott Sanders, Dublin to Belfast.
Billy Whitlock, London to Brighton.
Will Hay, Southampton to Ramsgate.
Mayne and Sheridan, Liverpool to London.
Osborne and Perryer, London to Hanley.
Billy and Doris Harley, Exeter to London.

THE LONDON MUSIC HALLS.

THE COLISEUM.

Mr. Wilkie Bard is at the Coliseum this week with his grand giggle, "The Murder Bureau," written by Mr. George Arthurs, which Mr. Bard precedes with his clever stage-cleaner study.

In "The Murder Bureau" Mr. Bard presides as the urbane chief, and is the proud possessor of an electric chair, which contributes materially to his pocket and to the speedy removal of his clients' aggressors. An elderly gentleman enters and pays £200 cash for the immediate but unostentatious destruction of his pugilistic young wife. When the Amazon arrives Mr. Bard is so overcome by her several attractions that he is unable to "think of his business" and gives himself up, pro tem., to her blandishments. When the husband returns his wife beats him with a stick, and the chief of the "Murder Bureau" is impelled to ask whether he always allows her to treat him like that? The answer being in the affirmative, and an apparent indication of weakness and unfitness for this world, he himself is thrust upon the chair and quietly electrocuted with "spark" effects that would delight him could he but see them. Slight as this theme is, it more than suffices for Mr. Bard's requirements; in his capable hands, and with his gift for expression, there is a laugh in every moment of it.

Mr. Will Evans is scheduled to appear in his latest domestic absurdity, "Letting Off the Fireworks," but Mr. Vernon Watson deputised for him on the occasion of our visit, giving two delightfully vivid and diverting "impressions" of his predecessor in the programme, Mr. Bard, and of Mr. George Robey.

Mr. Julian Rose, "our Hebrew friend," entertains his audience vastly with a hilarious monologue and song, "Levinsky's Lemon-Zeen," and a most amusing number before the tabs, the words of which were repeated with too great a fluency to quote the title.

Kharum, the famous Persian pianist, repeats his former big success at this theatre; Beatie and Babs continue to delight all concerned with their popular "Frivolous Fragments"; and the Bel-Air Trio make a great hit in their Continental speciality act, in which the lady member performs prodigies of strength. Messrs. Charles Perezoff and company, the famous comedy jugglers, give a remarkable performance and deserve to rank among the foremost in their own line. Miss Peggy O'Neil, in "Kippers and Kings," remains in the programme.

THE ALHAMBRA.

Keyes and Kodey, described as two loose pages from the Book of Fun, the one plain and the other coloured, present this week an entertainment in which singing, dancing, and patter are admirably blended. The vocal scena "After Dinner," which forms the medium for the display of the talents of the Royal Breconia Singers, also has much to recommend it. Attired in mess jackets, these clever vocalists run through a well-arranged programme of excerpts operatic and otherwise, which prove much to everybody's liking. Lune and Shaw, in "Further Adventures of Henpeck and Pecker," exploit with great success that particular brand of "Darby and Joan" humour which is their forte, and are rewarded with plenty of applause, whilst Ristori and Partner present that interesting, not to mention baffling, "olla podrida" of dancing, violin playing, and protean work. Harry Ristori's sudden metamorphosis from female to male attire produced hearty applause.

A distinguished newcomer this week is Miss Dorothy Ward, the popular musical comedy artist. Her striking personality and fine voice find good scope in a series of songs grave and gay. The homely sentiment of "Laddie of Mine" quite took the audience's fancy, and an entirely new song-scena, "Mary Jane," introduced some clever little producing stunts and twelve well-trained tiny tots. Mr. Vernon Watson, with several examples of his clever mimicry, Mr. Will Fyffe, that fine Scottish comedian, and the Daros, equilibristic experts, are others who add their share to the evening's entertainment.

Monday saw the first appearance in London of the young American actor-author Mr. Alan Brooks, in a miniature drama in four cameos of his very own devising. This work, "Dollars and Sense," is a neat enough piece of writing, and concerns a chivalrous young American's efforts to secure the happiness of a wholly undeserving young minx who has married his best friend. The cameos show in retrospect the events which precede the exciting climax, and the fact that the dénouement brings a smile to the lips in no way detracts from the effect. By an ingenious stage setting no change of scenery is necessitated, and altogether this little playlet proved quite welcome. The same remark can be applied to Mr. Brooks himself, a tall figure with a pleasantly quiet style. Capital assistance is lent by Miss Betty Murray, who plays the selfish maiden with just a fascinating touch of the Irish brogue, by Mr. Francis Doguid as the doting husband, and by Mr. H. S. Kurasaki as a Japanese servant, who acts as a sort of "deus ex machina." An enthusiastic reception ensued, with a witty speech from Mr. Brooks.

HOLBORN EMPIRE.

Harry Weldon is a big attraction here this week, and on Monday a good audience gave the popular comedian a hearty welcome. Harry is at the top of his form, his "Bullfighter" and "Wooing" numbers keeping everyone in roars of laughter. Nellie Wallace is another artist who scores heavily. Her "Pantomime Principal Boy" is a gem of comedy, and her patter is as funny as ever. Tucker, the singing violinist, with his inimitable act, is always welcome. Tucker just sings and plays the violin, but he does it like no one else, and he is always sure of the heartiest greetings.

Fred Russell, the ventriloquial humorist, with his famous automaton "Coster Joe," presents an act fresh and unique. His lady assistant and the jazz band at the close, as well as Fred's smart patter, make this an act second to none of its kind. Nella Allen, described as America's prima donna, sings beautifully "Ah! Moon of My Delight," "Some Day You Will Miss Me," "Ave Maria," and "For You." We Three (Susie and Dorothy Belmore and Vera Vere) do well in "Styles and Smiles." Their "romance burlesque" is very smart throughout, and their act is full of capital cross-talk. The Sadler Elsie Four present a novel protean dancing act; Bert Elliott's hat juggling is distinctly clever, and Byron and Byron, in a Hebrew cocktail, have some very amusing Yiddisher comedy which they put over well.

FINSBURY PARK EMPIRE.

The Royal Southern Singers are prominently billed at the popular North London house this week, and the quartette, which was such a big feature of the Southern Syncopated Orchestra which was so successful in London a few months ago, had the cheeriest of receptions on this occasion. Their selections, delightfully harmonised, were listened to with the keenest enjoyment, a vociferous recall being given at the end of the performance. Mr. Frederic Bentley and company, in the cleverly constructed and excellently acted sketch "All Tied Up" also had the heartiest of greetings upon the fall of the curtain.

Jeanette and Scott, a daintily attired girl and genus "knut," opened the show with a particularly graceful dance, followed by a skilfully executed acrobatic one-step that earned a deserved recall, and that vivacious comedienne Miss May Henderson, in "Alabam," garnished with much clever by-play and local allusions, met with her usual success. The faithful "impressions" of present and past comedians as submitted by Mr. George Wilbey, which included the late Mark Sheridan, George Formby in the latter category, and the happily present Sam Mayo, met with appreciation, and Mr. Frank Benson as a jovial Jack Tar in rollicking song and patter received cordial approbation. He was no less successful as a "Man in Blue," his droll business when on his beat during an air raid (very skilfully denoted) being excellent. The Windsor Troupe, in a daring acrobatic novelty, contribute a fitting finale to a particularly good show.

SOUTH LONDON.

At the South London on Monday night Miss Louie Tinsley produced her new sketch, "H'Anniversaries," written by herself, and in which she enacts the leading rôle. Miss Tinsley causes much amusement and receives excellent support from Miss Dulcie Lawrence, Miss Eddis Ray and Mr. Eric Tinsley. The sketch had a very cordial reception. Miss Evelyn May's playing on the violin is brilliant, her touch being exquisite, and she presents her act in a beautiful stage setting. Bert Maddison is a clever burlesque comedian, his first number, a military one we have heard before, but his second, which deals with the virtues of the Swastika as a luck-bringer, keeps his hearers rocking with laughter.

The Great Belgian Anserouls have every right to style themselves the world's greatest acrobats. Their biggest thrill is where a young lady, hurled from off a movable platform turns three complete somesaults in the air, and comes to rest in a chair held aloft by one of her fellow-artists. A really marvellous act. Marass, a harpist, extracts splendid music from his instrument, whilst Soccloba gives some classical dances. Ford and Lewis present a nautical act, their cross-talk being very amusing, and they wind up with a neatly executed dance. The Lisbons, wonders on wheels, and Miss Molly McCarthy, character comedienne, complete.

HAMMERSMITH PALACE.

The popular revue presented by Harry Slingsby, entitled "Oh! Laugh," is the attraction here this week. There are many tuneful numbers in the revue and plenty of fun. Billy Caryll has the weight of this on his shoulders, and proves a comedian of a high order. Equally good is Hilda Mundy, who is very bright and charming. In the last scene the pair introduce a "jazz" dance with variations, and Billy Caryll's drunken scene is capital and not overdone. In Scene 3 Tom Maynard contributes a very fine baritone song, and in Scene 2 Miss Millie Gray does good work as "the actress" at the stage door. The chorus is very bright, with excellent dances. They produce a novel idea in the Straw Dance, and fill their parts of the guests at Hilda's twenty-first birthday with grace. The stage management for Mr. Slingsby is in the able hands of Skete P. Best and Neville Lock is an excellent conductor. At the conclusion Billy Caryll received an enthusiastic call before the curtain.

CHISWICK EMPIRE.

There is a very excellent programme here this week. Of variety there is no end, hence Frau Klint claims to be the only glove manipulator, and is not likely to be denied; quite a clever, mystifying, and interesting turn.

Bubbling over with his perennial humour is Sam Shields; he is a great favourite here; his success is immediate and complete; Sam resents the libels on his race, and descants on fashion and its foibles; his patter is deliciously droll. A pleasing contribution is that of Mia Sylvia, a fine contralto of much flexibility and culture; she was heard to especial advantage in "The Garden of Roses."

"Vivacious Vocalism" is the title adopted by Fred Lake and Tom Barrasford, who sing and generally do clever things and prove vastly amusing. Terpsichore is ably represented by Frank and Vesta, a nimble and brilliant couple who indulged in every variety of step, from American buck dance to Cohen's Rag—the latter a distinct and droll novelty.

"The Man in the Chair" is a clever and well-written skit by Tom Swinley, in which Mr. Owen Nares scores an unqualified success as Dr. Musgrave; he is particularly well supported by Miss Marie Polini as Iris Hessleton, the wife, and Mr. Hubert Harber as Mark Bellingham. A notice of Eric Blore's new playlet, "My Friend Woodbine," appears elsewhere.

"NO LIMIT."

At the Battersea Palace.

Musical Comedy Revue in Three Scenes, by Jimmie Wood; Music by Fred Hime; Produced for the First Time in London at the Battersea Palace, Monday, May 8.

Mamie	Lena Lloyd
Doris Owlett	Daisie Vince
Minerva Owlett	Dorothy Logan
Jack Briton	Jim Sherwood
D'Arcy Wildrake	Claude Linton
Timothy Turtle	Jimmy Wood

Mr. Frederic Baugh is making a great effort to secure the goodwill of the public in this populous neighbourhood, and drama, revue, and a variety bill are provided in sequence. This week, Mr. Maurice Bertram in "No Limit" provides a pleasing light entertainment that was thoroughly appreciated on Monday evening, on its first "show" in the London area. "The Limit" is one Timothy Turtle, who is being exploited by an adventurer, D'Arcy Wildrake, he, in addition to other multifarious questionable dealings, runs a matrimonial agency. "The Limit" is chased by a famous revue star, Mamie, and a wealthy maiden lady, Miss Minerva Owlett, with the object of marrying him. The fun arises out of the numerous disguises adopted by Timothy to evade these fair ones. He is really in love with the niece of Miss Owlett, and at the end succeeds in winning the heart (and the millions) of this young lady.

Many of the numbers deserve recognition; the principal one, sung by Jimmy Wood, a merry and bright comedian, who in the rôle of Timothy Turtle, sings "Keep Your Eye on Walter," with a rousing chorus. The revue star, Mamie, found a dashing representative in Miss Lena Lloyd, who pleasingly sang "Oh, La! La!" and "He Knows It!" Jim Sherwood as Jack Briton scored with "You Never Know." Miss Dorothy Logan's soprano voice was well suited to "How I Believed in You," while Mr. Claude Linton (the admirable representative of the shady matrimonial agent) played with much appreciation several concertina selections in association with Miss Daisie Vince, a pretty heroine, as Doris Owlett.

The specialities included some excellent dancing by Jim Sherwood and The Four Limits also scored in that branch. Linton and Vince, Lena Lloyd, and Jimmy Wood all made good in their varied "turns." The revue was well staged, and the orchestra under the control of Mr. Fred Hime did justice to the popular music, the chorus not being behind in their efforts.

Music Hall Ladies' Guild.

The Committee acknowledge with grateful thanks the following amounts collected by Miss Alice Craven:—Miss Ellis Drake, £1 1s., as a Committee member; Mr. Hamilton, 5s.; J. Harrington, 5s.; Josie O'Neil, 5s.; Billy Black and Reg Brown, 5s.; Long Tack Sam, 5s.; Tom Colley, 2s.; Femina Quartette, 2s.; also Miss Cara Magda for a box collection of £1 17s. 4d., and a further 2s. 6d. subscription as a member of the Guild.

Forget-Me-Not Day, June 6.—The Committee have permission from the police to make collections all over the Metropolitan area as well as the City. 1,000 collectors would not be too many, and it is up to all those who have promised their help to get as many volunteers as they can. It is hoped this year to make Forget-Me-Not Day a record one. If every popular artist would give a thought to those who are "down and out," and spare an hour or two during the day, it would bring happiness to many of their less fortunate sisters and brothers. All particulars can be obtained from the Guild Offices, 18, Charing Cross-road, W.C.2.

SONGS AND SINGERS.

B. Feldman and Co.

FOR NOTES on FELDMAN NUMBERS

See page 20.

Francis and Day.

During the long history of the firm many eleventh-hour successes in the song line have turned up when summer season or King Pantomimes reign have been imminent, and again the expected—in the case of the house—has happened, and a new song has taken a top niche in the estimation of London audiences, with the result that the demand for it among the myriad members of the world of entertainment for copies is great in proportion to its worth and merit. The enormous hit made by Dick Henderson at the Euston Palace a short fortnight since with John P. Longs' chorus ballad "Wherever You Are" was repeated last week at the Empire, Brixton, by the same sound artist, and now from the Palace, Blackpool, where this week he is appearing, comes the same unvaried tale of a real success due to a sweet sentiment allied to a haunting melody in the hands of one who can do justice to both.

Those delightful young artists Iris and Phyllis, who at Holborn Empire last week were heard in "Pucker Up and Whistle," are singing "Pickaninny Rose" also this week at Ilford.

Smith and Johnson, of "Hello! Blackpool" fame, are well suited just now with such striking items as "The World's All Right" and "When I Lost You."

Gordon Taylor at Bath and elsewhere has been making a decided hit with "Pucker Up and Whistle," which he sings in "The Circus Queen."

"Mello Cello" remains one of the most striking and best-liked numbers of Albert Vivian Peake's musicianly and artistic entertainment, "One Fleeting Hour." At the Aston Hippodrome recently audiences received the song with marked enthusiasm.

"Chili Bean" had a great reception at Shepherd's Bush Empire last week, Elsie Bower's singing of the same having quite an electrical effect on her hearers.

Among the songs that have been delighting visitors to the Norwich Hippodrome of late "Dapper Dan" holds a niche in the very forefront, Charles Carr, of the Three Scamps, scoring heavily with the number.

Florrie Forde, at both Tottenham and Walthamstow, was last week cordially applauded for her rendition of "I Love the Night-time," also a J. P. Long number. The popular artist is about to feature the same writer's "Julius," a number in which Frank Wood has collaborated.

Lawrence Wright Music Co.

The reports from artists all over the country point conclusively to "Golden Dreamboat," "Rainbow," "Sally," and "Hello! What's-a-Name" being outstanding successes this year.

Both the "Daily Sketch" and the Lawrence Wright Music Co., the publishers of "Rainbow," are firmly convinced that this number will eclipse last year's big winner, "Silver Star."

"Golden Dreamboat" is already a big success, and Miss Lucille Benstead, who is playing the Palace, Blackpool, this week, is scoring a big hit with it. This number is also a big winner in "See You Later" Co. this week at Empress, Brixton. Miss Gordon, who is singing it, is always sure of much applause, whilst Miss Maud Hughes finds it very popular at the Palace, Luton.

Mr. Alfred Jepson, who is playing the Palace, Blackpool, is making a big hit with "Masks and Faces," a number which suits him admirably.

This is also a big winner for the Golda Penville Quartette, who are making good with it at the Hippodrome, Derby, this week. This number is also a big success for Mr. Fred Morris at the Hippodrome, Rochdale, The Royal Welsh Ladies' Choir at the Metropolitan, and Miss Peggy Malone at the Palace, Walthamstow. Miss Maloney is also gaining much applause for her rendering of "The Tears of An Irish Mother."

At the Victoria Palace this week Miss Florence Smithson produced "The Night of the Ball," the big new valse number by Worton David and Horatio Nicholls, with instantaneous success. Miss Smithson gives a beautiful rendering of this number, and gains much applause for it.

Others using this with success are The Golda Quartette at the Hippodrome, Derby; Miss Jean Andrews at the Hippodrome, Willesden, and Miss Agnes Croxton at the Empire, Newcastle.

The Golda Penville Quartette are also making a big success with "That's How the World Was Made" and "The Memory of a Song," which never fail to get over.

Mr. Archie Hill, playing the Empire, Glossop, also finds "The Memory of a Song" a sure applause getter.

"Day by Day" is an outstanding success with Miss Dolce Cariello at the Palace, Blackburn, this week, and is also much to the liking of audiences at the Empire, Glasgow, where it is featured by Victor King.

Miss Gertie Gitana, who is appearing at the Empire, Edinburgh, this week, finds "Didn't You Know?" a sure winner.

"Sally" is now an established winner for Fred Barnes, who is playing the Hippodrome, Ilford, where it goes bigger than ever. It is also featured with marked success by Tucker at the Holborn Empire, Gilbert and Chapman, Alec Regan in "1922" at the Empire, Sheffield, Fred Morris, Hippodrome, Rochdale, and Miss Daisy Taylor, who also scores with "I've Got the Sweetest Mammy" at the Palace, Camberwell.

Miss Esta Stella makes a big hit with a new number entitled "I'm Leaving on the Midnight Choo Choo." Audiences at the Hippodrome, Putney, find this much to their liking.

"Tell Me That Story of Old Missouri" is an assured winner, and Miss Ida Conroy, who is featuring it at the Hulme Hippodrome this week, is always sure of a warm welcome with it. Miss Dolly Ross, who is playing the Osborne, Manchester, also finds this number a sure winner.

Ernie Mayne continues his big success with "Hello! Old What's-a-Name," which is going bigger than ever this week at the Hippodrome, Putney, and also at the Hippodrome, Willesden.

"Let's Have a Song About Rhubarb" is proving a big hit at the Hippodrome, Woolwich, where Hal Wright never fails to make good with it.

Kingsway Music Co.

Amongst the new issues just made by this firm an outstanding hit will be found in "When Tosti Said Good-Bye," which was first introduced by Alex. Yantian's popular orchestra at the Strand Corner House. It will also be specially featured by The Revilos at the Tango Ball at Prince's on May 18. As a comedy number for concert parties it is in great demand, and extra couplets are being supplied.

The Kingsway are also first in the market with a "Radio" song, which is entitled "Send Me Some Kisses By Wireless," which has a novelty kissing effect that will appeal to all audiences. Two new fox-trot numbers are "Thinking" and "Bye-Bye Land," which have also effective lyrics and patter choruses. Percy Cowell and his novelty singing orchestra are featuring with great success "Whoops, Dearie!" and the Coué one-step ditty "Better and Better" (in every way). Other numbers worth mentioning are the beautiful ballad "Baby o' Dreams" and Valse Pauline, which is being largely sought after.

WORKHOUSE INMATES AT THE CIRCUS.

Lord John Sanger and Son, Ltd., visited Neath on Saturday and had two crowded houses. There was a good programme of 24 items.

The management kindly invited to a matinée the inmates of the workhouse, cottage homes, and the reformatory boys. The Guardians and the committee of the farm school tendered their thanks to Messrs. Sanger and staff for their kindness in giving such an enjoyable afternoon's pleasure to the inmates, for whose comfort Mr. Edwards, the genial manager, showed every consideration.

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NEXT WEEK'S CALLS.

MONDAY, MAY 15, 1922.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JUNE 5 NOW DUE.

ALBANY WARD THEATRES, LTD.
Note.—Rehearsal at all theatres at 1 p.m. All artists must attend.
WEYMOUTH JUBILEE HALL.—Lew Lake's company in "Splinters of 1922" (Red Company).
YEOVIL PALACE.—Carlton Fredrick's company in "Little Babette," May 15, 16 and 17. Sophie Newman.

RAYMOND Shortly. London

BAWN CIRCUIT.
EDMONTON EMPIRE (rehearsal, 4).—Sydney Syndicate present "There You Are, Then," revue.
RAMSGATE PAVILION (rehearsal, 12).—Okayama Troupe, and company as booked.

BOSTOCK TOUR.
BLANTYRE PICTURE HOUSE (rehearsal, 5.30 p.m.)—Harry Balcon.
IPSWICH HIPPODROME (rehearsal, 2).—David Poole, Tom Lee, Miller and Phlora, Anna Hana, Norman White, The Selbini, Great Wieland.
IPSWICH LYCEUM THEATRE.—Carlton Wallace's Repertoire Co.
NORWICH HIPPODROME (rehearsal, 2).—J. and G. Kirby present "The Circus Queen."
PAISLEY RINK PALACE (rehearsal, 12).—The Three Its, George Young.

KENNEDY CIRCUIT.
DUDLEY OPERA HOUSE (rehearsal, 12).—Bradford and Regan present "How D'Ye Do."
WEST BROMWICH EMPIRE (rehearsal, 12.30).—T. Elder Hearn, "The Lazy Juggler," "Romance of a Studio," and company as booked.
WEST BROMWICH THEATRE ROYAL.—Miss Ivy Maurice Rep. Company.

LONDON SYNDICATE HALLS.
(See page 19.)

LONDON THEATRES OF VARIETIES, LTD
CAMBERWELL PALACE (rehearsal, 12).—Penrose and Whitlock, Wolmer Young, Hal Wright, Elsie Bartlett, Dainty Doris, Violet King, 6 Bros. Luck.
CLAPHAM GRAND (rehearsal, 12).—A. P. de Courville's revue, "Pins and Needles."
CROYDON EMPIRE (rehearsal, 12).—Harry Day's revue, "New Jingles."
HAMMERSMITH PALACE (rehearsal, 12).—J. F. Worsley presents "Blue Birds."
HOLBORN EMPIRE (rehearsal, 12).—Esta Stella, Harry Bedford, Jean Andrews, Herbert La Martine.
ILFORD HIPPODROME (rehearsal, 12).—Hymack, Daly and Healy, We Three, Katie Hughes, George Calver, Kenna Bros., A. Jacobsen.
ISLINGTON EMPIRE (rehearsal, 12).—Ernie Mayne, Rene and Godfrey, Elkins, Fay and Elkins, McNaughtons, Four Swifts.
KILBURN EMPIRE (rehearsal, 12).—T. E. Dunville, The Grumblers, Scotch Kelly, Garadini, Ern. E. Roma, Niblo and Laura, Yamayama Troupe.
LEWISHAM HIPPODROME (rehearsal, 12).—Royale Circus
PALLADIUM.—"Rockets."
PUTNEY HIPPODROME (rehearsal, 12).—Fred Russell, Dave Lee, Nella Allen, The Eldons.
POPLAR HIPPODROME (rehearsal, 12).—Harry Slingsby presents "Oh! Laugh."
SHOREDITCH OLYMPIA (rehearsal, 12).—Lewis Waller presents "Afgar."
WILLESDEN HIPPODROME (rehearsal, 12).—S. W. Wyndham, Johnson Clark, Rolf Slater, Silver and Fox, Scot Gibson, Five Wartons, Ruff and Tumbles.
WOOLWICH HIPPODROME (rehearsal, 12).—Percy Honri, Daly and Healy, Audrey Knight.

MACNAGHTEN TOUR.
Rehearsal at all halls at 12.
BLACKBURN.—De Guichi Troupe, Winston's Sea Lions, Frank Melvin, Ivy de Verne, Susie Marney, Symphonia, Doris Gaskell.
BRADFORD.—Les Bastiens, Chas. Falla, Orpheus, Felovis, Thora, John Luxton, Harland and Rollinson.
BURNLEY.—Les Nosselas, Les Tumilets, Daisy Wood, V. M. Gaston, Harry Carlton, Cliff Harcourt.
CARLISLE.—"Twiddley Bits."
HALIFAX.—Three Equals, Sisters Mestrys, Jack Barker, George Lee, Alfredo, Fred Brezin, Willy Wally.
HUDDERSFIELD.—Christopher and Columbus, Alfonzo, Jack Boot, Three Brothers Huxter, Malcolm Neil, Jack Straw, "The Lady in Black."
LEICESTER.—Company as booked.
SOUTHAMPTON.—Bert Aza presents "Mr. Tower of London."
WARRINGTON.—The Poppescus, Ally Benson, Dudley Dale, Hal Bryan, Lily Langtry, Stanford and Allen, E. Krake and company.

RAYMOND Touring France.

MOSS' EMPIRES, LTD.
BIRMINGHAM EMPIRE (rehearsal, 12.30).—Fred Karno presents "1922." Cast include: Fred Kitchen, Marie Blanche, &c.
BIRMINGHAM GRAND (rehearsal, 1).—Bromley Carter, The Jovers, Jay Laurier, Florrie Forde, Haig Bros. and Ryan, The Gresham Singers, Zetta Mor.
BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Leslie Ward and Miss Felicine, Willie Cave, Ernesto, Vi. Driscoll.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Harry Day presents "Rockets."
CARDIFF EMPIRE (rehearsal, 1).—Manuel Vega, Eric Randolph, Frederic Bentley and Co. in "All Tied Up," Wal Langtry, The Great Lester, Finlay Dunn, Donald and Carson.
EDINBURGH EMPIRE (rehearsal, 12).—Decima and Eddie McLean, The Three Laurels, Agnes Croxton, George D'Albert, Lee White and Clay Smith, Dolly Elsworthy, Victor King.
FINSBURY PARK EMPIRE (rehearsal, 1).—Bros. Loret, Vanwy Chard, Sandy Powell, Charles Withers and Co., in "For Pity's Sake," John, Harry, and Burton Lester, Nora Dale, The D'Ormondes.
GATESHEAD EMPIRE (rehearsal, 1).—Magini, "Joy Nights."
GLASGOW ALHAMBRA (rehearsal, 11).—Olga Katzin and Hugh Miller Repertory Company, Nat. D. Ayer, Florence Wray, Billy McDermott, Jack Stocks, Eric Peacock.
GLASGOW COLISEUM (rehearsal, 11).—Lew Lake presents "Splinters of 1922."
GLASGOW EMPIRE (rehearsal, 11).—Adam Tomlinson, Gertie Gitana, Franco Piper, Roxy La Rocca, Nixon Grey, The Royal Merry Four, The Pall Malls.
HANLEY GRAND THEATRE (rehearsal, 12).—Osborne and Perryer, "The Monks of St. Bernard," Vasco, Nolan and Holt, Florence Yaymen, Bert Williams, Harry Moore.
HULL PALACE (rehearsal, 1).—George Wilbey, Lillian Burgiss, The Flying Banvards, Bert Errol, Fred Curran, Oswald Bemand, Winifred Ward.
LEEDS EMPIRE (rehearsal, 1).—Howard Rogers, Herbert Clifton, The Femina Quartette, Cole and Robbins, Ben Beyer, Zellini, Eddie Gray.
LIVERPOOL EMPIRE (rehearsal, 1).—Cornalla and Eddie, Syd Howard, Bert Levy, Manny and Roberts, Griffiths Bros. and Miss Lutie, Joseph Cheetham, The Metehen.
LIVERPOOL OLYMPIA (rehearsal, 1).—Personal visit of Percy Hutchison in "Nightie Night."
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate production, "Round in Fifty."
NEWCASTLE EMPIRE (rehearsal, 1).—Burr and Hope, Milton Hayes, John Alex Bros., Billy Danvers, Graham and Cullen, Elsie Bower, Yamamoto and Koyoshi.
NEW CROSS EMPIRE (rehearsal, 1).—The Wylie-Tate production, "The Peep-Show."
PRESTON EMPIRE (rehearsal, 11).—Leon M. Lion and H. M. Harwood present "The Faithful Heart."
SALFORD PALACE THEATRE (rehearsal, 1).—Fred Collins presents "Keep Guessing."
SHEFFIELD EMPIRE (rehearsal, 1).—De Alma, Agda and Jim, Marie Lloyd, Ike and Will Scott, Ray Wallace, Omega Trio, Spencer Ward and Gertrude Long.
STRATFORD EMPIRE (rehearsal, 1).—Cruikshank, Iris and Phyllis, Joe O'Gorman, Tom Clare, Chas. Perezoff and Co., Holloway and Austin.
SWANSEA EMPIRE (rehearsal, 2).—The Robertys, Hilda Glyder, Olga Morselli, Chris. Richards, Romaine and Temple, Jack Barty, Chas. and Billy Hartley.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—C. W. Woltard, Jack Pleasants Carl Hertz, Zelda and Freda Jensen Megan Bros.
SOUTH SHIELDS EMPIRE (rehearsal, 1).—Five Petleys, Bartle Quartette, Two Ascots, and company as booked.
SUNDERLAND EMPIRE (rehearsal, 1).—Wylie-Tate's company in "The Scrap Book," including Daisy Dormer and Harry Angers.
NEWPORT EMPIRE (rehearsal, 1).—"Bran Pie," cast includes the Two Bobs, &c.
NOTTINGHAM EMPIRE (rehearsal, 1).—Rich Hayes, Russell Carr, Ernie Lotinga and company in "The Plotters," Lily Long, Syd. Moorhouse, George Formby, junr., Nicol and Martin.
VICTORIA PALACE (rehearsal, 11.30).—Kharum, Beatie and Babs, Barker and Wynne, George Jackley, Harvard, Holt, and Kendrick, Foster Kershaw, Renee Ralph, Guy Goring, The Holland Four.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Wylie-Tate's company in "The Garden of Allah."

RAYMOND Continental Tour.

STOLL TOUR.
(See page 19.)

VARIETY THEATRES CONTROLLING CO., LTD.
BOSCOMBE HIPPODROME (rehearsal, 1.30).—St. Juste and Higgins, Herbert Lee, Meredith and Adnil, "Bichette," Nina Martin, Joannys, Syd Walker.
BRIGHTON HIPPODROME (rehearsal, 12).—Rupert Ingalese, Ted Marcel, Marjorie Fulton, G. T. Pattman and Co., Noni and Partner, Arthur Ferriss, Wilson Hallett.
LEEDS HIPPODROME (rehearsal, 12).—"The League of Notions."
LIVERPOOL HIPPODROME (rehearsal, 12).—Armstrong and Howarth, Fuji Ramily, Len Carrodus, May Sherrard, Hilda Nelson Trio, Whit Cunliffe, Leipsig.
MANCHESTER PALACE (rehearsal, 11).—José Collins in "The Maid of the Mountains."
NEWCASTLE HIPPODROME (rehearsal, 12).—Bransby Williams in "David Copperfield."
PARIS ALHAMBRA.—Adams and Lee, Grock and Partner, Mimi, Four Sisters Martelloni, Charlton, Cornelius and Constance, Saschoff Troupe, Vorelli.
PORTSMOUTH HIPPODROME (rehearsal, 1).—Fred Terry and Co. in "The Scarlet Pimpernel."
SHEFFIELD HIPPODROME (rehearsal, 12).—Harry Hemsley, Four Kadex, May Henderson, Edwin Lawrence, Versatile Three, Eddie and Irene Foster, Frank and Somers.
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Spangles."
SOUTHEND HIPPODROME (rehearsal, 12).—"Bare-Backs."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"The Show Box."

MISCELLANEOUS.
ALDERSHOT HIPPODROME (rehearsal, 1).—Marie Kendal, Sadler Elsie 4, O'Connor Girls, MacTavish and Hill, Terry and Pat Temple, Paulham Trio.
ALDERSHOT (ALFRED BERT'S MILITARY HALLS) (rehearsal, 12).—Stanhope Theatre, Smith and Johnson, Lola and Evelyne, Eva Ford, Harry Howe, Stanley Tate, Sisters Phyll, Minnie and Leslie, Billie Brownlow, Claire Colwyn and Reg. Irving, "Elasto."
ASTON HIPPODROME (rehearsal, 12).—Musical Romance, Mark Coney, Edna Maude, Henry and Edgar Martell.
BATH PALACE (rehearsal, 1).—Bruce Green, Mark Daly, Larola, Mabel Costello, Lynn and Hamilton, Dr. Fu Tong.
BRIDLINGTON SPA.—"Catlin's Pierrots."
COVENTRY HIPPODROME (rehearsal, 1).—Lily Morris, Jerry and company, Fredk. Culpitt, Syd Sydney, The Astleys, Harold Walden.
DUNDEE KING'S THEATRE (rehearsal, 12).—Harry Day's revue, "Patches."
DERBY HIPPODROME.—"Joy Bells."
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Red Heads" revue.
EXETER HIPPODROME.—Herman Darewski and company, Fred Morris, The Willows, Benson Gray, Jephson and Dubarri, Victoria and Ramoo.
GLASGOW PAVILION (rehearsal, 11).—Frank Elliston and company, in "Dear Old Bean," Val Walker, Walton and Lester, Foster and Ninon, Johnny Dundee, Charlieri Brothers.
KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Lew Lake presents "Jack of All Trades."
LLANDUDNO PALLADIUM (rehearsal, 2).—The Two Fishers, Evelyn May and Sister, Doris Hunter, Highlays, Melvin and Mayo, Jack Edwin, Jack Patterson.
MAIDSTONE PALACE (band call, 1.30).—William D'Lacy's Co., in "Tangles."
NORTHAMPTON NEW THEATRE (rehearsal, 12).—Kirkby and Hudson, Arthur Gilroy, Wells and Nash, The Goodalls, Pero and Perette, Bobbie and Beattie, Marie Lawton.
PENGE EMPIRE (rehearsal, 12).—"Oh, I—!"
PETERBOROUGH EMPIRE (rehearsal, 1).—"A Mother Should Tell."
SHOREDITCH (LONDON).—Olive Fox and Clarkson Rose, 5 Bombays, Miss Louie Tinsley and company, Cyril and Lady, Flynn and Haynson, Two Mahers, Manchu Troupe, Dawn and Derris.
WALHAM GREEN GRANVILLE (rehearsal, 12).—Chas. Windermere and company, in "Sarah Sleeps Out," J. Kenny and company, the Biltons, Pearl Beresford, Lester Newby, Aldor Trio, David Stewart, Pathé.

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Under the direction of Miss Stephanie Anderson, and Miss Mollie Peach, an original entertainment supported by the pupils of the Academy was given in aid of the Crippled Children and the Mayor's Distress Funds, at the New Theatre, Northampton, recently, before a large and appreciative audience, who were highly delighted by the fantasy revue, "Memories," arranged and produced by Stephanie Anderson, in a prologue and twelve scenes. A selection of the best of ancient and modern song and dance was given. Perô and Perette, specially engaged, presented "L'Apache Orient," and "Le Berger et L'Ecureul," with immense success. A pas de deux in the second act by Sylvia and Phillip Wilkinson was loudly applauded. Freda Crockett was delightfully dainty in the "Pipes o' Pan," Mary Braybrookes greatly pleased with her vocalism in various items, Alys Taylor was also excellent in her various impersonations, and the Wilfred A. Roberts Orchestra acquitted themselves well.

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HOLBORN EMPIRE.

Late Manager's Claim Against the L.T.V.

In the King's Bench Division on Monday, before Mr. Justice Roche, an action was brought against the London Theatres of Varieties, Holborn, W.C., by Mr. Ernest Leslie Conroy, 30, St. Albans-avenue, Bedford Park, formerly manager for the defendants at the Holborn Theatre of Varieties, claiming a sum of £141 salary in lieu of notice.

The defendant company, who were represented by Mr. H. Andrews, denied liability.

The plaintiff stated that he first entered the service of the defendant company in 1906, when Sir Walter Gibbons (then Mr. Gibbons) was managing director. Afterwards Mr. Gulliver took up the management of the company. He was manager of the Holborn Empire, and continued to occupy that position down to 1910, when he was deputed to take over the management of the London Paladium, but he returned after a short time to the Holborn. He then left for a year, but again returned, and was made manager of the Theatre of Varieties, Hammersmith. Shortly after Sir Walter Gibbons retired, and Mr. Gulliver occupied his position. On one occasion whilst there the latter gentleman suggested he should apply to Sir Alfred Butt to secure the management of the Newcastle Theatre of Varieties, but he was unsuccessful. There was another break of a year in his service, during which he travelled for Messrs. Nestlés in connection with the supply of chocolate to theatres. He returned in 1913, and eventually went to the Holborn as manager, and reached a salary of £11 per week. In September, 1920, the plaintiff was ill with sinevitis and phlebitis. Eventually he returned to business, but had to have his bed in the office. On Dec. 11, 1920, at the weekly meeting of the managers, Mr. Gordon Michie told him his illness was such that he ought to have a rest, and shortly after Mr. Adams, the district manager, told him he had some good news for him. He then informed him that Mr. Gulliver was going to give him a cheque for 13 weeks' salary, £143, and he was to go away and have a rest and get well.

Plaintiff said he struggled up the stairs and thanked Mr. Gulliver, who told him, "That's all right, Conroy; go away and get strong, and let me know at the end of the month how you are." Plaintiff said Mr. Gulliver also promised him if when he returned he was not able to manage a West End place, he would find him, if possible, a berth in the suburbs or country. Witness said he went away in December. In January, 1921, as he was better, he wrote informing Mr. Gulliver of the fact and asking when and where he should report himself, and hoping that he would favourably consider the continuity of his services and their old relations.

Mr. Gulliver wrote him in reply stating that he had no position to offer at the present time, although he would bear it in mind. On March 18 he again wrote Mr. Gulliver, pointing out that his thirteen weeks' leave had expired, and asking where he should report himself. Receiving no reply, Mr. Gulliver being on the Continent, he wrote again to Mr. Gulliver pointing out that he was ready to resume business, and that his present position was rather ambiguous.

He then got a further reply from Mr. Gulliver, in which he wrote: "There is no ambiguity about the position. Instead of giving you a week's notice, I gave you a month's money in lieu of notice, and gave you two extra months' money. I told you to utilise the first month's to get well and the other two months' to get a job elsewhere. I stated that if you were unable to get a position in that time I would see whether I could place you with the company. I am surprised at the attitude you are taking up after the treatment meted out to you."

In reply to his lordship, plaintiff said he was paid weekly. His pleadings claimed three months' salary, but he did not suggest a custom to this effect. He knew some managers had received three months. Sir Oswald Stoll had given six weeks' and others a fortnight. He was out of work for over twelve months.

In cross-examination, he denied that the suggestion was ever made by Mr. Gulliver that he was terminating his agreement, and had given him the three months' salary in consequence. He did not claim there was custom of receiving any specified notice. What he claimed was reasonable notice.

Mr. Andrews, for the defence, said the plaintiff, by his own action, had showed there was no custom, and he had therefore no claim.

Mr. Charles Gulliver, managing director of London Theatre of Varieties, said that prior to 1921 it was usual to give a fortnight's notice. Since then it was a written term that notice should be one week on either side. At the end of 1920 he made up his mind to terminate the plaintiff's services; and, desiring to treat him well, he sent another member of the staff down with the cheque to him, and asked him to come up and see him. This he did, and he then told the plaintiff that he was sorry to terminate his engagement, but the Holborn was not doing as well as he wanted it, and he realised he must change the management. He told him the three months' salary was given in order that he might have a month to get well in, and then he would be happy in the knowledge that he would have a further two months' in which to look round. Mr. Conroy was grateful for the way he had been treated, and said so. He told him he had his duty to the shareholders to consider, but if he could find him other employment when he was well he would try and do it in the country.

His Lordship found in favour of plaintiff for a sum of £22 as two weeks' salary. The plaintiff had not satisfied him that there was any custom as to further notice. He thought that whatever might have been the intention of Mr. Gulliver, he did not make it plain to the plaintiff either by himself or his messengers that it was his intention to terminate plaintiff's employment. The plaintiff was paid, and paid liberally, owing to sickness, and he thought plaintiff was under the impression he was coming back. If there were any costs, plaintiff would have them, but he did not think there were.

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FILM TRADE SHOWS.

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"TWO WEEKS WITH PAY."
Marks 9.

Realart (American) four-reel drama, featuring Bebe Daniels.

GENERAL DESCRIPTION.—An amusing story of a pert and pretty mannequin's impersonation of a film star.

STORY. — Pansy O'Donnell, the dainty mannequin at Guisberg's dress emporium, is given a fortnight's holiday, with pay, to spend the time at a fashionable hotel, in order to show off her employer's latest creations. Owing to Pansy's likeness to the famous movie star, Marie La Tour, the story goes round that the latter is in residence at the hotel, and that Pansy O'Donnell is merely a nom-de-plume to hide her identity. Pansy's denial is disbelieved, and, with greatness thrust upon her, the bewildered girl consents to appear at a fancy fête that is being organised on behalf of the poor children of the locality. For a time Pansy lives up to her part, being assisted in carrying it through by a delightfully droll penchant for lying, which gets her out of imminent exposure time after time. However, when the day of the fête arrives, Pansy is terrified to find that she is billed for a high dive, which is the great feat by which the real Marie La Tour has become famous. It is now too late to hang back, and, egged on by the organisers of the fête, and taunted by the one man who had discovered the fraud, Pansy mounts the pedestal. But, on arriving at the top, the girl falls back into the water in a dead faint, and is with difficulty rescued by a young fellow, with whom Pansy had "chummed up" during her temporary greatness.

ACTING.—The piece owes everything to the vivacious study of the pretty mannequin contributed by Bebe Daniels. The support is good.

PHOTOGRAPHY.—The film abounds in bright and luxurious pictures, both interior and exterior.

"THE CARD."—Marks 9½.

Ideal (British) comedy-drama. Five reels, featuring Laddie Cliff.

GENERAL DESCRIPTION.—This film, marking, as it does, the début of Laddie Cliff on the silver sheet, also proves him to be a very capable screen artist. His attractive personality has wonderfully identified itself with the happy-go-lucky, cheeky, but altogether likeable "card," the hero of Arnold Bennett's novel, of which the picture is an admirable version.

STORY.—Left in charge of the office during the worthy solicitor's absence, Denry Machin has given into his care the particulars and invitations of the Countess of Chell's ball to celebrate the election of her husband as mayor. Not lacking in cheek, Denry appropriated an invite for himself, obtains a dress suit and dancing lessons by the same sort of means, and greatly astonishes the local society folk by opening the ball with the Countess, thus winning a bet. He is discharged by his employer for this display of "nerve," but secures another job as rent collector. Here, with his cheek once more brought into full play, he is very successful. Later, he makes a large sum of money by selling his contract with a coming boxer to a certain lord, and, finally, two or three years later, after having married pretty Nellie Cotterell, he is elected Mayor of Bursley.

ACTING.—The dominating figure in the story is naturally Denry, the "card," and Laddie Cliff gives a very excellent portrayal of this rôle. The other parts are all well played.

PHOTOGRAPHY.—First class.

"BOY WOODBURN."—Marks 10.

George Clark Production (British), 5-reel Drama, featuring Ivy Duke and Guy Newall.

GENERAL DESCRIPTION.—An interesting film, with an engrossing, sporting interest.

STORY.—The narrative is chiefly concerned with the bringing-up of a colt foal whose dam dies in giving it birth. The helpless animal is "mothered" by the young daughter of a racing trainer; she brings it through a precarious infancy, and the colt, owing to her care, becomes, at five years of age, the winner of a Grand National. How this happy consummation comes about, notwithstanding the nefarious efforts of the trainer of a rival competitor and his confederates, who, failing to dope the horse, resort to the desperate device of firing the stables, is told in a series of intensely interesting situations. The culminating event, the race for the Grand National, is a thrilling depiction of the world-famous steeplechase, and evoked hearty commendation.

ACTING.—Very real and natural, Miss Ivy Duke and Mr. Guy Newall being exactly suited. Support all round admirable.

PHOTOGRAPHY.—Excellent, the training scenes and the actual race being very fine. The production as a whole breathes of the training stable and the racecourse, and in consequence will be an undoubted "winner" with the sport-loving "B.P."

"HER OWN MONEY".—Marks 9.

Famous-Lasky (American) Production; 5 reels, featuring Ethel Clayton.

GENERAL DESCRIPTION. — A sensible and well-thought-out solving of the puzzle which must beset many folk—should a girl give up a comfortable office job to marry and become household drudge of the lover whose promises of a house of her own and a sufficient dress allowance are mere castles in the air.

STORY.—Mildred Carr, an efficient business girl, marries Lew Abden and gives over to him her savings, with which he starts a business, leaving his regularly-paid position. Instead of living in the little country house of her dreams, Mildred finds herself in dreary lodgings with a dull, continual round of household duties, where she must stay until Lew makes his business pay, his attempts to do which consist of lolling in his office chair waiting, like Mr. Micawber, for something to turn up. With economy Mildred gets together a certain amount of money which she is able to lend Lew just when he needs it—but this, unfortunately, is the cause of a misunderstanding. Mildred returns for a time to her former business position, but eventually her foolish husband mends his ways and comes to a more intelligent appreciation of his wife's qualities.

ACTING.—The many admirers of charming Ethel Clayton will like her more than ever when they have seen "Her Own Money." The remainder of the cast is excellent.

PHOTOGRAPHY.—First-class.

"THE FIGHTING LOVER."
Marks 8½.

F.B.O. (American) Drama, five reels, featuring Frank Mayo.

GENERAL DESCRIPTION.—A mystery story concerning a stolen diamond and a murder, the identity of the guilty party being well hidden till the conclusion.

STORY.—To the English view it will no doubt appear that Andrew Forsdale's action in inviting three entirely strange, if pretty, girls to stay as guests at his aunt's country house, was to court disaster. Andrew has a bet with jilted Ned Randolph that he will make the latter fall in love again within a given time. To this end he advertises for the three above-mentioned ladies, to the charms of one of whom he succumbs himself, the other two being a reporter out on a "story" quest, and a female thief after Aunt Lydia's diamond. Result: one theft, one murder, and many film-feet of mystery. Ned wins the hand of a pretty maidservant (Andrew's disguised cousin), the thief is captured by the girl reporter, and Andrew himself, after one fight, is accepted by the third lady, who, luckily, is just an ordinary charming person.

ACTING.—Frank Mayo does excellent work, and is capably supported by the other members of the cast.

PHOTOGRAPHY.—Good.

"LITTLE LORD FAUNTLEROY."
Marks 10.

Allied Artists' Corporation. Ten reels, featuring Mary Pickford.

GENERAL DESCRIPTION.—This revival of a story that always had a powerful appeal, both for novel readers and playgoers, promises to prove equally successful as an elaborate film production.

STORY.—When Mrs. Hodgson Burnet published her novel, "Little Lord Fauntleroy," some thirty-five years ago, it became extremely popular, and a dramatic version was also very successful, both in this country and in America. Renewed interest in the story will result from this notable film production, though it should be mentioned that the novel has already been used for screen purposes. Captain Errol, by his marriage, offended his father, the Earl of Dorincourt, who strikes his youngest son's name out of his will. The young officer dies in America, leaving a widow and a little boy, who, on the death by accident of the Earl's eldest son, becomes the heir to the title and estates. By desire of his grandfather he becomes an inmate of Dorincourt Castle, his mother being given the use of a house in the neighbourhood, the unforgiving old man refusing even to meet her. A sensational incident is the appearance of a woman, who states that she is the widow of the Earl's eldest son; but evidence is forthcoming that she is an impostor. In the meantime, little Lord Fauntleroy had gradually, by his winsome boyish ways, endeared himself to the old Earl, who derives keen pleasure from the companionship of the youthful heir.

ACTING.—Miss Mary Pickford doubled the parts of little Cedric and his widowed mother. Her performance in both parts delighted her countless admirers. She presented a delightful sketch of the boy, making him a much more natural personage than was the original, which erred on the side of being too effeminate. Miss Pickford is equally successful in her very charming representation of Mrs. Errol.

PHOTOGRAPHY.—Reaches a high standard of excellence, winning general admiration.

"HER HUSBAND'S WIFE."
Marks 8½.

B. E. F. (Controlled) five-reel comedy-drama, featuring Fernanda Pouget.

GENERAL DESCRIPTION.—An amusing story of domestic complications.

STORY.—Mabel, jealous of her recently-wedded husband, Richard, sets out to lay a trap for him, in order to satisfy herself that her spouse is indeed true. The complications arising out of this unjust suspicion provide a highly diverting series of episodes, in which the young wife frequently finds herself in no end of a fix—and realises at times that the layer of the snare is not infrequently enmeshed in it. However, all ends well, the young wife being completely cured of her jealous nature.

ACTING.—Capable throughout.

PHOTOGRAPHY.—Luxurious interiors are a noteworthy feature of the production.

NEW BRITISH PRODUCING COMPANY.

Peggy Hyland as Star and Producer.

The latest British film producing concern to commence operations in this country has been inaugurated by a well-known house which hitherto have been associated with the renting side of the business only. In the person of Miss Peggy Hyland they have secured a film star who is equally well known in Great Britain and America, and who has had unique opportunity of studying the methods of British and American producers very carefully. As she herself will co-operate in the productions of the new subjects, this experience will be a tremendous asset.

Her first efforts will be a series of two-reel high-class comedies of a kind which she claims there has been no consistent effort to produce in Great Britain. These will have proper plots and humorous situations of a piquant rather than a broadly comic kind.

"A Bachelor's Baby."

Said to be one of the most delightful and amusing films ever produced, "A Bachelor's Baby" will be presented to the trade in June, by Granger's. The film was produced by Arthur Rooke from Rolf Bennett's widely-read novel. The exteriors are particularly fine, most of them having been taken in and around Torquay. The trials and tribulations of an old sea captain, played by inimitable Tom Reynolds, form the main part of a comedy of errors that is brought about, unwittingly, by a baby.

CINEMATOGRAPH EXHIBITORS' ASSOCIATION

Leicester and District Branch.

The May meeting of the Leicestershire Branch was held at the Corridor Chambers, Leicester, on Wednesday morning last. In the absence of Mr. Trueman Towers, the chair was occupied by Mr. Oliver Rogers (vice-chairman).

The Standard Contract.

The secretary went through the correspondence he had received and referred to the Standard Contract, which was to be brought up at the next Council meeting, and with regard to the Contract he asked the members if they had any comments to make upon the matter

The chairman objected to the carriage on films both ways and the excess charge for posters.

Mr. George Taylor asked that in the case of a change of proprietorship, would the Contracts have to be taken over? but it was thought it was not necessary.

It appeared to be the general opinion that there should be a recognised price for posters. The matter then dropped, after the delegate had heard the views of the members on the revision of the Standard Contract.

Delegates' Experses.

It was reported that, with reference to the expense of delegates, the Southern Branch had moved a resolution which strongly opposed the continuation of the present system of payment of delegates' expenses, and urged that each branch pays the delegates' expenses as heretofore. A six months' trial of pooling had not worked very satisfactorily, because some of the small branches near London found the cost more than if they had continued to act independently. They were called upon to share the expenses of delegates from distant branches, and found the burden very heavy. The Finance Committee was seeking a way out of the difficulty, and probably would revert back to the old style.

It was left for each delegate to use his own discretion when the matter was brought up.

District Councils.

The chairman moved at the general Council meeting that they take into consideration the question of forming district councils. The idea of district councils was the grouping of three or four branches. There would be a possibility of discussing business in a most useful way from the fact that the people in the immediate district could best legislate for themselves, rather than they could as a joint Council, which comprised all the districts. Instead of one branch sending two or three delegates, according to their numbers, they could, by joint conference at the district councils, nominate one or two delegates to the General Council, which would then become an executive made up of diminished numbers, which would very much facilitate business. The proposal was put to the General Council meeting and lost.

Censorship.

A letter had been received from the London and Home Counties Branch asking for representatives to attend the meeting convened to consider the question of censorship. He (the secretary) was unable to attend, and said that the question discussed was the London County Council's regulations regarding the admission of children under 16 unaccompanied by adults when films marked "A" were being shown. A deputation was waiting upon the Licensing Committee of the London County Council in connection with the censorship restrictions.

GLEANINGS FROM FILMLAND.

Barrie's "Little Minister."

The Gaumont Co., Ltd., has acquired the film adaptation of Sir J. M. Barrie's famous novel and play, "The Little Minister," in which Betty Cameron is featured. It was produced by Penrhyn Stanlaws, who is himself a Scotsman, born within a few miles of "Thrums," which is the locale of the story, and one can anticipate, therefore, that the atmosphere of the picture is correct. "The Little Minister" will be put out as a Gaumont special.

Managerial Changes at Bristol.

Something like a change over has taken place in two Bristol cinemas. The management of the Castle-street Kinema, which Mr. H. W. Froude resigned in the early part of February, has been entrusted to Mr. W. Johns, while the management of the Park Picture House, which Mr. Johns relinquished about the same time, has been taken over by Mr. Froude. Both are well-known figures in local film circles. Mr. Froude has been in Bristol since the latter part of 1918, and besides having control of the Castle-street house, has also run a number of big films at the Colston Hall. Mr. Johns has managed the Park since 1919, and before that, with a couple of years' interruption while he was away on war service, had control of the Globe, which he opened for the proprietors in 1914. Previous to this he was at the Zetland-road hall, in the days when Ralph Pringle owned that house.

Late Manager's Sudden Death.

West Country exhibitors and rinking men will learn with regret of the death of Mr. James Tipton, formerly manager of the Regent Picture House, Weston-super-Mare, which occurred with startling suddenness at Taunton, Mr. Tipton being taken ill and dying within ten minutes, the cause of death, according to the medical evidence, being congestion of the lungs and heart failure. The deceased, who was 74 years of age, was at one time a well-known platform speaker, and did a good deal of work in this way for the Liberal Party in pre-war days.

New Christie Comedies.

The Gaumont Co., Ltd., state that the enormous business which they have consistently done with short subjects proves that there has always been a market for short films, provided they are of the right quality and interest. For instance, the company has circularised exhibitors with advance information re the new "Christie Comedy" output just acquired by the Gaumont Co., Ltd., and an immediate response has been made to the tune of some thousands of pounds' worth of bookings. The new "Christie" output consists of two sets of twelve two-reel comedies, twenty-four in all, which will be released at the rate of one per fortnight, commencing on June 1 next.

ENTERTAINMENT FINANCE.

The Budget Effect.

NO RELIEF.

The "small mercy" of a shilling off the income tax has helped markets slightly, and one or two industrial shares have improved in consequence. Also it should not be overlooked that the reduction of income tax to 5s. in the £ increases the attraction of Government long-dated securities. At the present prices of Local Loans, Funding and Conversion, there is still room for further appreciation. The possibility of a large Government Funding scheme should also be kept in mind, as, should it eventuate during this year, it will probably be floated at a very low rate of interest, which would naturally tend to increase the market values of the existing stocks of a similar nature.

The Entertainment Market.

Business has been practically at a standstill in cinema and music hall shares, the depression being due to unrealised hopes of some modification of the Entertainment Tax. As Lord Ashfield pointed out, it is the cheap seats that are the hardest hit, and at the same time it is the cheap seats that make all the difference between profit and loss in the calculation of entertainment vendors.

In the theatre share department Drury Lanes have been moderately active on the prospects now that the theatre is again open. The shares changed hands at 20s. 6d., at which price they appear to me to be a good speculative purchase. Victoria Palace shares are on offer at 20s., and those who are on the look-out for a high-yielding investment might easily go farther and fare worse, for the yield, on the basis of last year's dividend, is 12½ per cent. Provincial Cinemas have been flat on the passing of the dividends, and changed hands between 5-16 and 7-16, while the participating preferred ordinary and the A and B Pref. shares were respectively 8s. 9d., 17s. 6d. and 13s. 3d. As the company controls 72 houses any improvement in general financial conditions should quickly improve profits. Stolls were 11s. 6d. and the Preference 17s. 6d., while the debenture was steady at 87½ middle. A moderate business was done in Alhambras, buyers appearing at 12s. 6d., with, however, not many shares offering.

Present Prices.

CINEMA COMPANIES.

Company.	Stock or Share.	Price.
Provincial Cinema Theatres ..	£1	⅜–½
Do. 10% Part. Pref. Ordinary..	£1	8/3–9/3
Do. 7½% Cum. B. Pref.	£1	12/9–13/9
Do. 7½% Cum. A. Pref.	£1	¾–1
Stoll Picture Theatre (Kingsway)	10/-	11/0–12/0
Do. 8½% Cum. Pref.	£1	⅞–1
Do. 7% 1st Mort. Debs... ..	Stock	85–90

THEATRE AND MUSIC HALL COMPANIES.

Alhambra	£1	½*
London Pavilion	£5	2½–2¾
Do. 6% Cum. Pref.	£5	3–3¼
London Theatres of Varieties	£1	10/0
Do. 7% Cum. Pref.	£1	11/3
Oxford	£5	3¾–4¼
Theatre Royal, Drury Lane ..	£1	18/6–20/6
Victoria Palace	10/0	¾–1

* Buyers at this price.

The Chancellor's Chance.

Sir Robert Horne, in his Budget speech, had little or nothing to say about the Entertainment Tax, beyond mentioning that a resolution is necessary to make the law clear that the duty is imposed on payments for admission to an entertainment when they are made to a person other than the proprietor of the entertainment, or when they take the form of rent paid for the primary purpose of obtaining admission. The revenue involved is insignificant. This change is necessary only to clear up what at the present moment is regarded as a doubtful point in the law, as in cases where a person rents a whole stand at a racecourse, in order to entertain his friends. Is he the proprietor of the entertainment in the sense in which he ought to be liable for the Entertainment Tax? It is that kind of question. While the Chancellor was about it he should have revised the incidence of the tax, so that, at any rate, it does not so absurdly and unjustly fall so heavily on the cheap seats.

BARTHOLOMEW LANE.

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A clear profit of 122 points was gained by those who worked the System on more than one race a day, while those who confined their bets (as many do) to the principal handicaps only a clear

£2 A DAY INCOME

was made with £1 stakes during the month, and that is a fair average for any month during the flat racing season.

The winners last week included:—

Monday	MEAVAIG BAY	Won 4/1
	PORTLAND STAR	Won 5/2
Tuesday	PERE LA CERISE	Won 4/1
	CALEB	Won 3/1
Thursday	PICARDY	Won 7/2
	ABANAZAR	Won 7/2
Friday	HILLTHORPE	Won 5/1
	GREY MONK	Won 3/1
Saturday	SILVER IMAGE	Won 7/2
	PSYCHOLOGY	Won 100/30

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SOME BIG WINNERS ARE CERTAIN

during the next few weeks, and you can be on.

Send now to

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2, Desmond Avenue, Newland, nr. Hull.

THE WEEK'S RACING.

Headquarters Again.

THE AFTERMATH OF KEMPTON.

Was ever there a more unlucky horse in big handicaps than Monarch, who has now occupied the unenviable place of second in the Lincolnshire Handicap, the City and Suburban, the Victoria Cup, and the Kempton Great "Jubilee" Handicap in succession? We have followed him all through, happily with the each way proviso, which has turned what would otherwise have been an irritating series of losses into a profit-bearing proposition. One thing about him that gives promise of success before long is the fact that he runs better every time he comes out. From being easily beaten by Granely, and just heading Roman Bachelor in the Lincolnshire Handicap, he has since defeated Granely twice, and certainly surprised the Roman Bachelor admirers by easily whipping the Clarehaven Lodge horse at Kempton.

The "Jubilee" looked a racing certainty for Silver Image on City and Suburban running, if we accepted the fact of his making up a lot of ground after being badly left as final. Those who stood on what they saw at Epsom reaped their reward at Kempton. At the same time, we are no believers in switching about from pillar to post, and always endeavouring to be the clever Dick of the piece in these matters. We had had a good spin with Monarch in each of his previous races, and there was no fair reason to desert him here. Monarch is a good and improving colt. As said before, we shall drawn over him before long.

The idea promulgated, after his easy Lincoln victory, that Granely would go on to sweep the board, so far as the Spring Handicaps were concerned, has now exploded. He went to the post in the first week of the season with an advantage in condition over his more fancied rivals, Monarch and Roman Bachelor, and that fact, in our opinion, alone enabled him to claim the verdict of the man in the box. Since then both pegged him back on sheer merit.

It struck us that the fear that Roman Bachelor would find the mile and a quarter a little beyond him was well grounded. He was right in the picture up to a mile, but then started to fade away, and only a supreme effort prevented his being run out of the first three by Crubenmore, who ran well enough to make it certain that a real good handicap will come his way, probably before the season is much older.

There was a lot of bobbery at the post, the winner being one of the chief offenders. As is so often the case under these circumstances, he was one of the best off at the start. Where he profited, however, Evander lost all chance of victory. He was absolutely worse than merely left, and might just as well have remained in his stable.

A Few to Follow.

We expect to see the winner, Silver Image, the unlucky Monarch, the dead-heaters Roman Bachelor and Crubenmore, and the tardy Evander, all of them in winning vein again before long.

Psychology won the Sunningdale Handicap Plate running away, and this is unquestionably one to follow up, while King Sol also made an example of his field in the River Handicap, despite his hunting burden of 10 stone, and plainly enough this old Goodwood Stewards' Cup winner is anything but an exploded force.

Harking back, we may make a note that, in addition to staying well, the One Thousand Guineas winner, Silver Urn, evidently possesses fine speed. She won the Stewards' Cup much as she pleased; and, putting two and two together, it is evident that her fine speed, plus the stamina she showed in the One Thousand Guineas, will make her a terrible opponent for the best of them in the Oaks, provided, and a very necessary proviso this with regard to fillies, that she comes to the post fit and cool on the day.

The three-year-old running is in a terrible tangle, and those who finished behind St. Louis for the Two Thousand Guineas that have been out have so far done nothing but depreciate the form. It looks uncommonly as though Gilpin holds the key to the situation at Epsom, provided his colt keeps well, and so far as rumours that Re-echo will be the main hope of the stable for the Derby are concerned we should advise a waiting policy. For those who cannot, or will not, wait, what is to prevent their following the French custom and combining the chances of the stable? As prices now stand this would mean 6 to 4 St. Louis and 9 to 2 Re-echo to the whole investment.

This week we go back to headquarters again, where a fine programme is down for decision, while Gatwick and Haydock Park take the week-end with attractive racing in view.

Hints for the Week.

To-day the chief item is the Newmarket Stakes, and whichever Mr. S. Joel runs of Sicyon or Pondoland looks to hold a quite outstanding chance. The going will be altogether different from what it was on Two Thousand Guineas day, and there is reason to think that, this being so, we shall see a vastly improved PONDOLAND. Anyway, the stable representative must be followed.

The Meldreth Welter Handicap is open, but YARINKA won as she pleased last time out over 7 furlongs, and, we hear, has progressed quite in the right way since. She should prove a good each way investment in any case, but we expect to see her win.

On Thursday, for the Three-Year-Old Handicap, follow AUSTIN FRIARS. This is a good colt that is certain to win soon, while another that should bring a profit is BLACK GOWN, who, despite his big weight, will assuredly win the Flying Handicap if thought good enough for him.

On Friday, for the Manor Handicap, in the probable absence of Devizes, we like nothing better than the staying SILVER THISTLE, and each way this should be good business.

On Saturday at Haydock Park TREVISO holds quite a nice chance for the Haydock Park Three-Year-Old Handicap, while at Gatwick the now in form JUNISO has Achanalt and Kerasos to beat for the Prince's Handicap. Back him each way.

At York on Monday TERESSKEN will make the best of them gallop in the Flying Dutchman Welter Handicap, while on the following day a very popular and a very likely victory is that of MISS DASHWOOD in the Melrose Handicap Plate.

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ON THE ROAD.

PLAYS.

AFGAR (BLUE).—May 8, T.R., Chatham; 15, Olympia, Shoreditch.
ASHWELL (LENA) PLAYERS.—May 8 and 15.
* BAYNTON (HENRY) SHAKESPEAREAN CO. — May 8, P.O.W., Birmingham; 15, P.O.W., Birmingham.
BELLE OF MADRID.—May 8, Pavilion, Liverpool; 15, Hip., Hulme.
* BELLE OF NEW YORK.—May 8, Prince's, Bradford; 15, T.R., Halifax.
* BILL OF DIVORCEMENT.—May 8, New, Cambridge; 15, T.R., Birmingham.
* BILL OF DIVORCEMENT.—May 8, O.H., Leicester.
* BIRMINGHAM REPERTORY THEATRE CO.—May 8, Oxford; 15, O.H., Leicester.
* BLUE LAGOON (T. C. WRAY).—May 8, Stratford; 15, Woolwich.
BROKEN MELODY (SEYMOUR AND BAKER).—May 8, Aquarium, Great Yarmouth; 15, Marina, Lowestoft.
* BROWN SUGAR (LION, WALLS AND HENSON).—May 8, O.H., Harrogate (3), O.H., Buxton (3); 15, T.R., York.
* BROWN SUGAR (MAINWARING-DUNSTAN). — May 8, T.R., Norwich; 15, Gaiety, Hastings.
* BULL-DOG DRUMMOND. — May 8, King's, Hammersmith; 15, Palace, Westcliff-on-Sea.
* CARL ROSA OPERA CO.—May 8, Bristol.
* CARL ROSA OPERA CO.—May 8, Bolton.
CARNIVAL (MATHESON LANG).—May 8, T.R., Leeds; 15, Prince's, Bristol.
* CHARLEY'S AUNT.—May 8, T.R., Lincoln; 15, O.H., Coventry.
CLOTHES AND THE WOMAN.—May 15, T.R., Nottingham.
DEANE (HAMILTON) CO..—May 8, Pier Pav., Southport; 15, Pier Pav., Southport.
* DENVILLE REP. CO. (ALFRED) (PINK).—T.R., Ashton.
* DENVILLE REP. CO. (BLUE).—T.R., Dewsbury.
* DENVILLE REP. CO. (BROWN).—Hippo., Wallesley.
* DENVILLE REP. CO. (RED). — Court, Wigan.
* DENVILLE REP. CO. (WHITE).—Victoria, Burnley.
* DENVILLE REP. CO. (YELLOW).—Pavilion, Chorley.
* DIPPERS, THE.—May 8, Lyc., Edinburgh.
DORAN (CHARLES) SHAKESPEAREAN CC.—May 8, Grand, Swansea; 15, Lyceum, Newport.
* D'OYLY CARTE OPERA CO.—May 8, O.H., Manchester; 15, Grand, Leeds.
* D'OYLY CARTE OPERA CO.—May 8, Palace, Westcliff-on-Sea; 15, County, Bedford.
EDGE O' BEYOND. — May 8, Prince's, Manchester; 15, Prince's, Bradford.
EDGE O' BEYOND. — May 8, Pleasure Gardens, Folkestone.
* ELEVENTH COMMANDMENT, THE.—May 8, Grand, Blackpool.
ELIZA COMES TO STAY (JACK ESMOND'S).—May 8, Empire, Kingston; 15, Grand, Wolverhampton.
* FAIR AND WARMER.—May 8, T.R., Stockport; 15, T.R., Ashton.
* FAITHFUL HEART. — May 8, Court, Liverpool.
* FORBES-ROBERTSON (FRANK) AND CO.—May 8, T.R., Bournemouth; 15, Grand, Southampton.
FRENCH LEAVE. — May 8, County, Reading.
* GABRIELLE.—May 8, Gaiety, Dublin.
* GARDEN OF ALLAH.—May 8, Emp., Sunderland; 15, E., West Hartlepool.
GREAT ADVENTURE. — May 8, T.R., Bath.
HEART OF A CHILD.—May 8, Hip., Chesterfield.
* HILL MITCHELSON (E.) REPERTORY CO.—May 8, T.R., Middlesbrough.
* HUNKY DORY.—May 8, Hip., Leeds; 15, Grand, Blackpool.
IDOL OF PARIS.—May 15, Palace, Gloucester.
IRVING (MISS ETHEL AND CO.).—May 8, T.R., Birmingham; 15, Court, Liverpool.
* JEFFERSONS, THE.—May 8, Hip., Margate.
KID OF ARIZONA.—May 8, Coliseum, Kettering.
KIDDIE O' MINE.—May 8, T.R., Blackburn.
* KIKI.—May 8, Hippo., Nottingham.
* KNAVE OF DIAMONDS (DANIEL MAYER AND CO.).—May 8, Emp., West Hartlepool; 15, T.R., Bolton.
* KNAVE OF DIAMONDS (VIOLET VANBRUGH).—May 8, Grand, Hull; 15, New, Cardiff.
* LADY OF THE ROSE.—May 8, T.R., Nottingam.
* LILAC DOMINO (BUTT). — May 8, Grand, Leeds.
LITTLE BABETTE (CARLTON FREDERICKS). — May 8, Palace, Warminster (2), Palace, Frome (2), Palace, Salisbury (2).
* LITTLE BIT OF FLUFF.—May 8, New Brighton; 15, Bury.
* LONDON'S GRAND GUIGNOL.—May 8, Grand, Southampton; 15, D.P., Eastbourne.
LOVE AMONG THE PAINT-POTS.—May 8, Palace, Ramsgate; 15, Pav., Weymouth.
* MACDONA PLAYERS, THE (BERNARD SHAW REPERTOIRE.—May 8, Grand, Wolverhampton; 15, Gaiety, Dublin.
* MAID OF THE MOUNTAINS (GEO. EDWARDES). — May 8, Palace, Manchester; 15, Palace, Manchester.
MARSH (ALEX.) SHAKESPEAREAN CO. —May 8, O.H., Southport; 15, O.H., Southport.
* MARY (BUTT).—May 8, New, Cardiff.
MAURICE (IVY) REP. CO.—May 8, T.R., West Bromwich.
* MOTHER SHOULD TELL.—May 15, Empire, Peterborough.
MY NIECES.—May 8, T.R., York.
* MY OLD DUTCH (CHEVALIER).—May 8, Wimbledon T.
NAUGHTY WIFE (MACDONALD AND YOUNG).—May 8, T.R., Glasgow; 15, T.R., Hanley.
* NIGHT OUT, A (T. C. WRAY).—May 8, Woolwich.
* NIGHTIE-NIGHT. — May 8, Palace, Westcliff; 15, New, Cambridge.
OUT TO WIN.—May 8, New, Northampton.
* PARTNERS, THE.—May 8, Hip., Margate.
* RENOVATING EVE.—May 8, T.R., Birmingham; 15, Court, Liverpool.
POLLY WITH A PAST.—May 15, T.R., Brighton.
* QUAKER GIRL, THE.—May 8, Queen's Park, Manchester.
* ROMANCE.—May 8, T.R., Halifax; 15, T.R., Rochdale.
* ROYAL DIVORCE, A. — May 8, Hip., Birkenhead.
* SEMBLER'S (ALBERT) REP. CO. — May 8, Palace, Gloucester.
* SIGN ON THE DOOR.—May 8, Shakespeare, Liverpool.
* STEPHENS (DOT) REP. CO.—May 8, T.R., Stratford, E.
TATTERS.—May 8, Emp., York.
TERRY (FRED) CO.—May 8, O.H., Torquay (3), T.R., Exeter (3); 15, Hip., Portsmouth.
* THANK YOU, PHILLIPS. — May 8, Grand, Derby.
* TO-NIGHT'S THE NIGHT. — May 15, T.R., Peterborough.
UNCLE NED.—May 15, T.R., Bournemouth.
* WEEK-END, A (W. W. ELLIS NO. 1 CO.).—May 8, Blackpool; 15, Reading.
* WEEK-END, A (E. W. WADDY).—May 8, Assembly Rooms, Great Malvern; 15, County, Chelmsford.
WHEN KNIGHTS WERE BOLD.—May 15, O.H., Blaskpool.
WILLIAMS (BRANSBY) CO.—May 15, Hippo., Newcastle.
YOUNG PERSON IN PINK.—May 8, Hip., Keighley.
* ZAZA. — May 8, Boro', Stratford; 15, T.R., Portsmouth.

REVUES.

* ALL ABOARD.—May 8, Palace, Newcastle; 15, T.R., Jarrow.
BAND-BOX, THE.—May 8, T.R., Whitehaven.
BARE-BACKS.—May 15, Hip., Southend.
* BEHIND THE SCENES.—May 8, O.H., Dudley.
BOW-WOW.—May 8, Palace, Gloucester; 15, T.R., Merthyr.
BRAN PIE.—May 8, Pal., Plymouth; 15, Emp., Newport
* BRIGHT AND BREEZY.—May 8, Jubilee Hall, Weymouth.
BUBBLE AND SQUEAK.—May 8, Granville, Walham Green.
* BUZZ ALONG. — May 8, Met., Manchester.
CHARLIE GOES EAST.—May 8, O.H., Coventry.
CIRCUS QUEEN.—May 15, Hip., Norwich.
COME ON, STEVE.—May 8, Alhambra, Glasgow; 15, Hippo., Birkenhead.
DAINTY ANKLES.—May 8, Elephant and Castle; 15, O.H., Torquay.
DON'T WORRY.—May 8, Queen's, Castleford.
EYE-OPENER.—May 8, T.R., Edinburgh.
FANCY FAIR.—May 8, T.R., Exeter.
FOOTLIGHT FROLICS. — May 8, Royal, Barnsley; 15, Queen's, Castleford.
* FUTURISTS.—May 8, Emp., Preston.
* GO-AS-YOU-PLEASE. — May 8, Alex., Birmingham; 15, Her Majesty's, Walsall.
GOLDEN GLITTER.—May 8, Hippo., Dover.
HEADS OR TAILS.—May 8, Empire, Swindon; 15, Palace, Gloucester.
* HIGH HEELS AND STOCKINGS. — May 8, Hip., Preston; 15, Hip., Stockton.
HOOCH AYE.—May 8, King's, Manchester; 15, Hip., Preston.
HOW DO YOU DO?—May 8, T.R., Wolverhampton.
* IT.—May 8, T.R., Sheffield; 15, Emp., Burnley.
* JACK OF ALL TRADES.—May 8, Emp., Islington.
JINGLES.—May 8, Emp., Kilburn.
JOY BELLS.—May 15, Hip., Derby.
* (K)NIGHT OF THE GARTER.—May 8, Court, Warrington; 15, Emp., York.
LADS OF THE VILLAGE.—May 8, Grand, Bolton.
* LEAGUE OF NOTIONS. — May 8, Hippo., Leeds; 15, Hip., Leeds.
LONDON TO BAGHDAD.—May 8, Hip., Wigan.
LUCKY LIZA.—May 8, Emp., Mountain Ash.
MR. TOWER OF LONDON.—May 8, Pontypridd; 15, Palace, Southampton.
* MUMMING BIRDS.—May 8, Hip., Southend.
MUTT AND JEFF.—May 8, Hip., Gravesend.
NO LIMIT.—May 8, Palace, Battersea.
OH, DOLLY!—May 8, Hip., Bishop Auckland; 15, T.R., North Shields.
OH! I!—May 8, Hip., Aldershot; 15, Empire, Penge.
OH! LAUGH.—May 8, Palace, Hammersmith; 15, T., Weymouth.
* O.K.—May 8, Crewe; 15, Bootle.
PATCHES.—May 8, Hip., Newcastle.
PEEP-SHOW.—May 8, King's, Southsea.
* PINS AND NEEDLES.—May 8, Hip., Southampton; 15, Grand, Clapham Junction.
REDHEADS.—May 15, T.R., Edinburgh.
ROCKETS.—May 8, Empire, Leeds.
ROSE-GARDEN, THE.—May 8, Emp., Penge.
* SCRAP-BOOK, THE.—May 8, Palace, Hull.
SCRAPS.—May 8, Palace, Maidstone.
SEE YOU LATER.—May 8, Brixton Empress, S.W.
SHOW-BOX, THE.—May 8, Empire, South Shields; 15, Hip., Wolverhampton.
SKY-HIGH.—May 8, Coliseum, Ilkeston.
SPANGLES.—May 8, Empire, Cardiff; 15, Hippo., Southampton.
SPARKLETS (CURRIE).—May 8, Alhambra, Perth.
SPLASH ME.—May 8, T.R., Aston.
* SPLINTERS OF 1921.—May 8, Grand, Clapham; 15, T.H., Weymouth.
SUNBEAMS.—May 8, Palace, Salisbury.
SWEET FANNY ADAMS. — May 8, T.R., Worcester.
TAKE ALL.—May 8, Emp., Peterborough.
TIT-BITS.—May 8, D.P., Eastbourne.
TRIP TO PARIS. — May 8, Hip., Seacombe.
TWIDDLEY BITS.—May 8, Hip., Huddersfield; 15, Palace, Carlisle.
WHAT A NIGHT!—May 8, Empire, Ashton.
* 1922.—May 8, Emp., Sheffield.
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The Production Section of the Amateur Players' Club is now in a position to invite and welcome the immediate submission of plays by hitherto unknown authors. Each play received will be carefully read by at least three competent readers, none of whom shall have any means of knowing the identity of the author or of the other readers who are judging that same play. If one only of these preliminary readers be favourably impressed, the play in question will be submitted to the whole of the Reading Committee, separately and individually, and finally to the president of the Club, Mr. Louis N. Parker, for his casting-vote.

The plays chosen for production will be adequately staged for a special performance in public, to which the Press and the producing world will be invited.

A public meeting will be held in the near future, in order to promulgate the details of the scheme, but the Reading Committee will be glad to give their most careful consideration to any plays that may be received by them in the meantime.

A fee of one guinea will be charged in each case, but that fee covers the entire financial liability of the author, even in the event of production.

The following rules must be observed when submitting plays:—

1. Each play must be typed.
2. The name and address of the author must NOT appear on any part of the script. If there be any such indication it will be excised before the play is passed to any reader.
3. Each play must be accompanied by a signed statement, giving details of any previously produced plays by the same author. If no previous plays have ever been produced, that fact should be definitely stated.
4. Each MS. submitted must be accompanied by one guinea and stamps to cover postage in the event of rejection.
5. The decision of the Reading Committee will be accepted as final, and in no circumstances can a correspondence be entered into with regard to rejected plays.
6. MSS. should be registered and addressed as follows: C. Claxton-Turner, Production Section, Amateur Players' Club, 28, Buckingham Palace-road, S.W.1.

TOYNBEE DRAMATIC SOCIETY.

Mr. Henry A. Jones' well-known play, "Mrs. Dane's Defence," was the vehicle chosen by the Toynbee Dramatic Society for a display of their talents at the Cripplegate recently, the performance being in aid of the funds of the Actors' Orphanage. These enthusiastic Thespians had evidently been well rehearsed by the producer, Mme. H. E. Warshaw, for there was a commendable absence of the prompter's voice. Some of the members, however, did not quite succeed in getting into the skins of their parts. Miss Rose Alexander, for instance, made a rather too petulant Jane, whilst, considering that Mrs. Bulsom Porter is supposed to be within a year of her silver wedding, Miss Sarah Denby should certainly have had an older "make-up." Fortunately, however, there was an excellent Sir Daniel in the shape of Mr. Frank Broughton, and a reasonably good Mrs. Dane in Miss Queenie Lange, albeit she did not quite rise to the emotional scenes of the later stages. In addition, a very capable character study of Lady Eastney was provided by Miss Winifred Chenery, whilst some of the minor parts, such as Mr. Risby (Mr. Frederick Nuttig) and Fendick (Mr. H. Sylvester) were quietly and naturally played. A word of warning is due, however, to most of the members against playing too much to their audience and not to their vis-a-vis. The intervals were enlivened by the Elmsdale Orchestra, under the direction of Mr. Thomas Everard.

BIRTHDAYS OF THE WEEK.

Happy Returns to—

Pollie Emery—Wednesday, May 10.
Frank Hardie—Wednesday, May 10.
Walter Passmore—Wednesday, May 10.
J. B. Fagan—Wednesday, May 10.
Harry Mountford—Thursday, May 11.
Sam Richards—Thursday, May 11.
Francis—Friday, May 12.
Priscilla White—Friday, May 12.
Lady de Frece—Saturday, May 13.
Fred Durham—Saturday, May 13.
Sir Squire Bancroft—Sunday, May 14.
Sir Hall Caine—Sunday, May 14.
Carl Hertz—Sunday, May 14.
Frank Gillmore—Sunday, May 14.
Matheson Lang—Monday, May 15.
Ida Rene—Tuesday, May 16.
Shaun Glenville—Tuesday, May 16.

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Adnes, Mr. H.
Allen, Mr. Max
Allison, Mr. Gordon
Alliston, Miss Jean
Ambrose, Mr. Jack
Anderton & Rowland
Angelina, Mdlle. Alice
Anita, Lady
Arkell, Mr. A.
Atalanta, Madame
Auber, Mr. Fred.
Baker, Mr. Chris
Bandmaster, Imperial
Barber, Mr. H. H.
Barker, Mr. Granville
Barnard, Mr. Harry
Bartlett, Mr. Hubert
Bartene, Mr. Victor
Barty, Mr. J. K.
Bateman, Miss Alys
Bateman, Miss J.
Begley, Mr. Horace
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Belling, Mr. Gilbert
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Berringer, Miss Esme
Birchland, Mr. Jack
Bloom, Miss Vera
Boland, Mr. William
Bordessa, Mr. P.
Bostock, Mr. Charles
Bostock, Mrs.
Bradbury, Miss D.
Bramgar, Mr. Frank
Briar, Miss Peggy
Brown, Mr. A.
Brown, Mr. Arthur H.
Burge, Mr. Arthur
Burge, Mr. Monkey
Burton, Percy, Esq.
Byron, Miss Maggie
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Caldwell, Mr. Jack
Calton, Miss Shelley
Calvert, Capt.
Carlisle, Miss Alex.
Carver, Mr. Cecil Abbott
Cavendish, Miss Jean
Cecil, Mr. J. J.
Chadwick, Mr. Cyril
Charcot, Mr.
Chart, Mr. H. Nye
Chisholme, Miss Madeline
Clark, Mr. Dane
Clarke, Mr. Bert
Clarkson, Mr. Sidney J.
Clay, Mr. Spencer
Clayton Mr. C. F.
Cleveland, Mr. Stuart
Clewlow, Mr. Frank
Cole, Mr. Lionel
Connolly, Mr. Jack
Connor, Mr. Fred
Coombes, Miss Muriel
Corri, Mr. Frank
Cowell, Mr. Clarence
Coyne, Mr. Joseph
Crawford, Miss Alice
Cregan, Mr. J.
Croft, Miss Annie
Curtiss, Miss Betty
Cutler, Miss Kate
Daly, Miss Barnelia
Daly, Mr. Brian
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Dane, Miss Flora
Daunt, Mr. W.
Davies, Mr. C. F.
Davies, Mr. W. H. J.
Davies, Mrs. Harry
Dawson, Miss Madge
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De Carmo, Mr. Dick
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Elsie, Miss Lily
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Fasola, Mr. Gustave
Fawn, Miss Harriet
Fink, Miss Edith
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Finlay, Mr. Gordon
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Fleming, Mr. Noel
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Fournel, Monsieur Eug.
Fox, Mr. Reginald
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French, Mr. G.
Frewin, Mr. Harrison
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Murray, Mr. Tom
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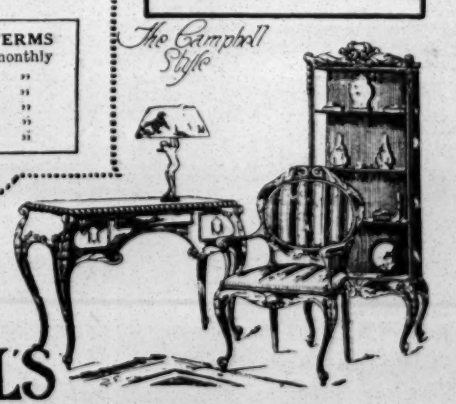
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DAINTY COMEDIENNE AND DANCER.

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THE SPANISH SENORITA AND THE WISE GUY.
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(The Popular Scottish Comedian and his Bonnie Lassie) in "THE STABLE BOY."
And latest ship scena "Oh, What a Life."
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RENE RALPH

IN DAINTY SONG STUDIES.
EMPIRE, CROYDON

HILDA MUNDY

Talking her way to Fame in "Oh! Laugh."

Time you returned to the fold, Stew! as my stock of perfume is nearly finished!

BILLY CARYLL

A Successfool Fool Starring in "Oh! Laugh."

Wales. Very nice place for a holiday, and Trevor J. did his best to make us forget that we were engaged to entertain the villagers. "Snowball" made us wend our way to St. Martin's Lane after lunch on Monday. He was right, it was the coolest place in Town and we quite enjoyed the Ice Cream Sodas, which reminded me of the days "over home." This Week, HAMMERSMITH PALACE.

MAUD HUGHES

THE PHENOMENAL SOPRANO.
PALACE, LUTON. Next, ROTUNDA, LIVERPOOL
FULLY BOOKED. COMS., NAT DAY.

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THE DAINTY ENTERTAINER.
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Quite enjoyed the week at Manchester and looking forward to our next meeting at Newcastle

MART and PEP

THOSE ENTERTAINING ENTERTAINERS.
PALACE, D'ETE BRUXELLES
Glad we missed our Press Agent at Jones's as we shall need the toot on the Continent.

HENGLER BROTHERS

THE SILENT COMEDIANS.
Willie would join the Nasal Organ Society, so bang went a couple of weeks. Yes, he has recovered, and I'm quite fit thank you, J. Next Week, EMPRESS, BRIXTON

SCOTT SANDERS

"ON THE ROAD TO ANYWHERE."
T.R., DUBLIN. Next, HIPPO., BELFAST
Exclusively represented by REEVES & LAMPORT.

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By FRED PATTISON.
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WOOD GREEN. Next—ROTHERHITHE.
AT LIBERTY JUNE 12.

Hilda Nelson

presenting "GEMS of MELODY"
featuring PATRICIA ROSSBOROUGH pianiste
and PETER MUSCANT, 'cellist.
PALACE, TOTTENHAM. Next, HIPPO., LIVERPOOL.

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ARTISTS' DEPARTMENT: Negotiations—A. D. DAVIS.
Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR MAY 15, 1922.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for :—
Ruth St. Denis & Ted Shawn, Minstrels 1922, Alan Brooks, Hope Vernon, Transky, Geaiks & Geaiks, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for :—
Keyes & Kodey, Mary Ann Clarke, The Yiddishe Players, Malvina, Medini Trio, Frank & Vesta, The Mongadors, Bioscope.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for :—
Scala & Lillian, Rosie Lloyd, Jack Lane, Martyn & Florence, Harry Herbert, Johnny Fuller, Edythe Hyland, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for :—
Elizabeth Hyde, Masu & Yuri, Marriott Edgar, Gaston Morel, Kay & Lawler, O'Gorman Bros., Bioscope.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for :—
Wyn & Ivy, Ackerman & Wynne, Will Fyffe, Wells & Eclair, The Olloms, Ernie Mayne, Pichel & Scale, Bioscope.

CHATHAM EMPIRE.
Rehearsal at 2 p.m. for :—
Ellis Drake, Winifred O'Connor, George French, Fayre Four, Van Dock, Fyne & Hurley, Bioscope.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for :—
Ethel Bull, Brooklyn Comedy Four, Katrina, Julian Rose, Terry Wilson, The Mountfords, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
Rehearsal at 12 noon for :—
Norman Drew, Vera Lavrova, Lane & Shaw, Vivian Foster, Disorderly Room, Stanelli & Douglas, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for :—
Hal Bert, Gillie Potter, Permane Bros., Stan Kavanagh, Brothers Walsh, Imperial Trio, Ethel MacLelland, Bioscope.
(Matinees Monday and Tuesday)

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for :—
Darty & Partner, Ernie Ream, Jack & Evelyn, Gordon Finlay, Olivette, Page's Dolls, Harry Styles, Bioscope.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10.0 a.m. for :—
Fred Barnes, Harry Weldon, Madeline Collins, Mayne & Sheridan, Four Jacksons, Eric Barber & Co., Macford's Mysterious Clock, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Calls for Monday, May 15, 1922.

LONDON PAVILION.
C. B. Cochran's production
"Fun of the Fayre."

OXFORD.
C. B. Cochran's production
"Mayfair and Montmartre."

METROPOLITAN.
Rehearsal at 12.15.
Jimmy Jewell and Co. Moore and Roby.
Dick Tubb. Jenkins Brothers.
Lyons and Fay. Bessie Mason.
The Lisbons. Rocco and La Maresky.

CHELSEA PALACE.
Rehearsal at 12.
J. Cummings presents
"See You Later."

SOUTH LONDON.
Rehearsal at 12.
Julot and Pierre. Jock McKay.
Lale and Newton. The Clovelly Girls.
Peggy O'Hara. Matthew Newton.
Haig and Escoe. Billy and Doris Harley.

WATFORD PALACE.
Rehearsal at 2.30.
Henry Charles presents
"Bubble and Squeak."

EUSTON.
Rehearsal at 12.

EAST HAM.
Rehearsal at 12.
Payne and Hilliard. The Anartos.
Djim and Bill. Bert Maddison.
Dudley and Stafford. Ethel Castaldini.
Le Dair.

TOTTENHAM.
Rehearsal at 12.
The Five Jocks. Caron Troupe.
Maraso and Socoloba. Haley's Juveniles.
The Larkum Brothers. Athas and Collins.
Three Scamps. Kitty Curtis.

WALTHAMSTOW PALACE.
Rehearsal at 1.
Les Melodia. Dusty Rhodes.
Chinko and Kauffman. The 4 Williams.
Dorane and Wood. Riley's Wonders.
Jessie Allan, etc.

BRIXTON EMPRESS.
Rehearsal at 12
Hilda Nelson Trio. Dick Tubb.
Those Four. Clarke and Ritchie.
Sandy Rowan. Hengler Brothers.
Belle Sylvia. Les Daros.

These Calls are communicated by the Management for the information of Artists, without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

MUSIC HALL CARDS.

FAYRE FOUR, THE SISTERS,
Tina, Inga, Lilla and Sylva, World's Greatest English Concertina Quartette.
P.A., Speenham-road, Stockwell, London.

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FOOTLIGHT FLASHES.

From Melbourne.

Henry De Bray sends an interesting letter from Melbourne, in the course of which he remarks on the popularity of "Crooning" down under. Mr. De Bray is working "Best Little World," "Caresses," and "I Lost My Heart to You." Melbourne, it appears, is very hard to please, but Mr. De Bray and Feldman songs form an invincible force which Melbourne duly recognised and applauded.

Fred Duprez and the "First Forty."

A letter from Nick Morton, "the talkative songster," speaks of the big hit made by Fred Duprez in "The First Forty Years Are the Hardest." Nick is interested in the number—very much so, indeed—and Nick doesn't go crazy 'over anything but the best.

The New Comic Songs.

Concert party comedians were surprised and delighted with our list of comic songs advertised in last week's "Era." Shoals of applications have been received since our announcement.

F. H. Jepson.

A popular figure in Blackpool is Mr. Jepson, who, in addition to controlling the musical destinies of the Palace Theatre, has nearly a dozen additional orchestras contributing to the gaiety of the famous Lancashire pleasure place. The Jepson combinations are extremely popular, serving up, as they do, the latest and best music in crisp, convincing style. Included in their list of superior attractions this season are "Ma," "Crooning," "Drifting," "Uncle Sambo," "Ain't We Got Fun?" "Wimmin," "The Sheik," "By'n Bye," "Canadian Capers," "A Night of Kisses," and "Bimini Bay."

"An Absolute Winner."

"I shall keep in touch with you every week," writes Leslie Carter, "and shall feel obliged if you will send me any numbers suitable for me to work at the piano. I feel I can trust Feldmanism to the full. 'Keep on Smiling' is an absolute winner." We shall supply the music that matters.

The Right Song.

"Ta Ta" is the right song for the Wright Sisters. There are three of them, and they are all agreed that they have a real winner in this number. They ask us to let them know when we've "got another like it."

"Bimini Bay" in "Bare Backs."

We heard Gordon Keith working "Bimini Bay" in "Bare Backs" revue at the Hippodrome, Southend, and agreed with the rest of the audience that it was well done. "Bimini Bay" isn't an easy song to handle, but, once set going on the right lines, it is most attractive, as Gordon Keith proves.

IMPORTANT.

"Sing Sing," George Robey's song in "Round in 50," must not be sung in any music hall or concert party act.

FELDMAN'S

WONDERFUL DESCRIPTIVE BALLAD

OLD PAL

(WHY DON'T YOU ANSWER ME?)

Featured with Enormous Success by

DICK HENDERSON

The Singing Comic.

This Week: PALACE, BLACKPOOL.

B. FELDMAN & CO.

FOOTLIGHT FLASHES.

"Far in Advance."

Royston Cowl, who is manager for Frank Roy's Pierrotland party, says Feldman numbers are far in advance of any others submitted to them, and in consequence are being featured regularly and successfully.

Outstanding!

Musical Director F. G. Snell, who skilfully directs the capable orchestra at the Alexandra, Stoke Newington, says "The Sheik" and "Mississippi" are outstanding successes.

Scotch for Scotland!

Ida Conroy, with a correct idea of the fitness of things, has asked us to fix her up with a "rattling good Scottish number," as she is going to the Land o' Heather on tour and wants to give the folks up there what they will appreciate. That's right. Incidentally, Miss Conroy is still making a great success with "Angels."

Olga Royce.

The song films of Feldman titles, which are proving such a popular feature of the picture theatres just now, find in Olga Royce a strong vocal exponent. Possessed of a soprano voice of excellent quality and wide range, Miss Royce uses her powers to full advantage in "Mammy's Arms," "Smilin' Through," and other numbers of like character. This week Miss Royce is featuring "Make Believe" at the Playhouse, Hampstead, following a successful engagement at the Globe Theatre, Acton.

New and Good.

Daisy Taylor made a fine feature of the new song, "Sit By the Window," at Croydon Empire last week. Miss Taylor also contributed "I've Had a Good Time with the Girls" in refreshing style.

Chorus of 3,000.

At the Usher Hall, Edinburgh, the Brica Bracs Concert Party put on "Backwards and Forwards," and the entire audience of 3,000 persons gave hearty chorus. Walter Williams' winner is getting there quickly.

A Big Feature.

One of the most attractive of our new season's songs is "My Sunny Tennesee," as worked by Rorke and Bray, who tell us it is ever a big feature of their act.

"Set All Newcastle Humming."

So says Resident Manager George Harcourt, of the New Pavilion Theatre, Newcastle. Mr. Harcourt's reference is to "The Sheik," which is certainly the most prominent number before the public to-day.

The Holt Trio.

The capable trio report great success in "Down the Trail" and "Best Little World." "I've Got the Red, White, and Blues" is being rehearsed for immediate production.

Betty and Billy.

"Chinky Lee," "Mississippi" and "I Thought You Loved Me" are the select of Betty and Billy Burne, and, needless to say, all three numbers are going particularly well.

THEY LEAD WHO FOLLOW FELDMANISM.

London: Printed for the Proprietors of "The Era," 35, Wellington Street, Strand, W.C., by Fleetway Press Ltd 3-9, Dane Street, High Holborn. Wednesday, May 10, 1922.